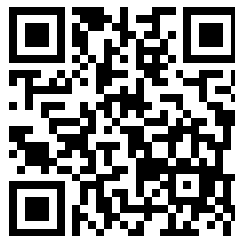

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LOAN CHARACTERS IN PRE-HAN TEXTS IV

BY

BERNHARD KARLGREN

This paper is a sequel to the article
Loan Characters in Pre-Han Texts III,
BMFEA 37, 1965.

1636. *t i* (*d'iad* a) 'to go away' Kt for *ch i* (*i̇i*ad b) 'bright' says Cheng Hūan (ap. Lu Tê-ming) on Yi: Kua 14 phr. c, where the orthodox version has d.: "His intelligence and discernment are bright". Other text versions had *ch ê* (*t̃i*at e) and *ch ê* (*i̇i*at f) as short-form for e. a. could just as well be Kt for this e. as for b.

d'iad a. is likewise Kt for a word *sh i* (*d̃i*ad) 'sword sheath' (Li: Nei tsê).

1637. *t i* (*d'iad* a) 'cherry-tree' Kt for *we i* (*d̃i*wər b) 'curtain' says Wen Yi-to on several texts; refuted in LC III par. 1614.

1638. *t i* (*t̃i*ər a) 'root, foundation, base' Kt for *ch i* (*i̇i*ët b) 'linch-pin, stopper, regulator' says Cheng Hūan on Ode 191 phr. c.: "You should be the regulator of Chou". — Refuted in Gloss 515. c. = "You should be the base of Chou".

1639. *t i* (*t̃i*ər a) 'to push away'. About a complicated graph in the Ts'ai Hou Chung inscr. Kuo Mo-jo (K'ao ku hūe pao 1956:1 p. 2) writes that it is the archaic graph for a., here in the inscr. reduplicated and being Kt for *k' i* (*g'̃i*ər b) meaning 'slowly, leisurely'. — Reject. The identification of the archaic graph with a. is very uncertain; the Kt is phonetically poor; and b. has no meaning 'slowly', as proved in Gloss 39.

1640. *t i* (*d'i*ər a) 'younger brother; junior' etc. Kt for *y i* (*d̃i*āk b) in the sense of 'light' says Cheng Hūan on Ode 105 phr. c., which would be equal to d. Cheng took c. to mean: "The lady of Ts'i [was] at the opening of light" (sc. at dawn, when she started). Yü Sing-wu tries to improve this: "The lady of Ts'i was (open and bright:) clearly to be seen" (sc. in the road). — Refuted in Gloss 265. c. is equal to e.: "The lady of Ts'i was joyous and pleased".

1641. *t i* (*d'iek* a) 'northern tribes' Kt for *t' i* (*t'iek* b) 'to cut' says Cheng Hūan on Ode 299 phr. c.: "They (cut out:) eliminate those [tribes of] the south-east". This because he must have known that the Han school (see Lu Tê-ming) read *t'iek* d. (really the same word as b.) defining it as = e. — In Ode 256 we find the analogous line f., where the Lu version had g. The word *t'iek* 'distant' has the characters h. and i. Here again, Cheng says h. is Kt for b. But Mao Heng naturally defines it as j. 'distant', and a. in phr. c. is obviously a short-form for i., as already recognized by Chu Hi. c. = "They keep at a distance those [tribes of] the south-

east". g. = "Keep at a distance those [tribes of] the Man regions". See in detail Glosses 950 and 563.

This use of a. for i. recurs in several bronze inscriptions, as recognized by Kuo Mo-jo (Tseng Po Fu inscr.) and Yang Shu-ta (Shou Chung inscr., in *Kin wen shuo* p. 79).

1642. t i (*d'iek* a) 'northern tribes' Kt for t i (*d'iok* b) 'pheasant, pheasant plume' says Cheng Hsüan on Li: Yüe ki phr. c.: (The sages made) "shields, axes, oxtail pennons and pheasant plumes in order to perform dances" and various analogous early phrases. — The Kt may seem phonetically poor but it is confirmed by b. being Kt for a. in Kyü: Chou yü phr. d.: "He hid himself among the Jung and Ti barbarians" (The same Kt in Kyü: Cheng yü).

A similar Kt confusion of the -ek and -ok series a. and b. has been proposed in other connections:

On Li: Yüe ki phr. e. Chu Tsün-sheng says a. is Kt for t' i, y ü e (*t'iok*, *d'ïok* f) 'to jump', since Cheng Hsüan defined the a. here as = 'to walk hurriedly to and fro' (Lu Tê-ming hence Anc. *t'iek* = Arch. *t'iok*): "When jumpy and irregular notes are produced." K'ung Ying-ta believes that Cheng meant *d'iek* a. Kt for t s u (*ts'ïok* g) which here would mean 'crooked', which is certainly a very bad attempt. Ch'en Hao takes a. as a short-form for t' i h. 'distant', which would here mean 'far-reaching' i.e. "drawn-out". Wang Yin-ch'î reminds of a phr. i. in Lü: Yin ch'ü and proposes that here j. is a corruption of k. and this again a short-form for l., and thus our a. in phr. e. would be equal to the t i a o (*d'iog* m) in phr. i. This word, which means 'to seduce, to entice' in Kuots'ê is in i. a variant for n. 'frivolous' — a warning example of wild philology. Wang K'ai-yün says that in phr. e. *d'iek* a. is Kt for y i (*d'ïek* o) 'easy, light': e. = "When (y i - c h 'e n g easily achieved:) frivolous and licentious notes are produced". This fits the context well and is certainly the best explanation.

Again, on Sün: Fei sh'î er ts'î phr. p. Yang Liang says *d'iek* a. is Kt for t' i (*t'iok* q) 'to jump': (The student's attitude) "is (jumpy:) eager". — This suits the context badly, the preceding line having: (The attitude) "is self-complacent". Ho Yi-hang better: a. is a short-form for *t'iek* h. 'distant': (The student's attitude) "is (distant:) reserved".

1643. t i (*tieg* a) 'sovereign' etc. Kt for t i n g (*d'ien* b) 'to establish, to fix. to settle' says Tu Ts'î-ch'un on Chouli: Ku meng, an "ancient text version", phr. c., where the orthodox version reads d. Tu says that when the text has the version e., a word that has both readings *d'ien* and *d'ien*g, this e. again is Kt for b. In Chouli: Siao sh'î we find phr. f. and Tu there repeats his idea. — The e. is evidently the proper reading, as a verb: c. = "For the generations they determine a line" (they determine a genealogy). f. = "They determine the (linear generations:) genealogy". The *tieg* a. could be Kt for *d'ien*g, but that is phonetically somewhat poor. Possibly a Han-time scribe, knowing the famous chapter Ti hi g. in Ta Tai li has substituted the t i to the proper e.

1644. t i (*d'ieg* a) 'to kick' Kt for c h' i (*d'ïeg* b) in the binome c h' i - c h' u c. 'to walk hesitatingly' in Li: San nien wen, Lu Tê-ming's text version, where the

orthodox text has b. inst. of a. For the variations of this binome see in detail Gloss 116.

1645. *t i* (*d'ieg a*) 'to alternate, to substitute' Kt for *ch i* (*iëg b*) 'to stop' says Chu Tsün-sheng on Kuan: Ju kuo phr. c.: "[fingers] locked and unstretchable"; but, Chu adds, properly it stands for *y i* (*ngieg d*) 'crooked' (a Shuowen word without texts) or for *y i* (*ngieg e*) 'to grasp'. — The *ngieg* idea is phonetically impossible. The phr. remains obscure.

1646. *t i* (*d'iök a*) 'to advance, to guide' etc. Kt for *y u* (*ziög b*) 'similar, just like' says Sun Yi-jang on Shu: Wei tsī phr. c.: "Just as I said formerly". Yü Sing-wu would instead say a. Kt for *y u n g* (*diung d*), which makes poor sense here. — Both refuted in Gloss 1510. The *t i a.* belongs to the preceding line and forms a binome with *ch' u:* e. = "I tell you, King's son, to proceed".

Again, on Shu: Kün Shī phr. f. Sun Sing-yen and Wu K'ai-sheng say a. Kt for b. — Refuted in Gloss 1882. f. = "They still advanced and had their emoluments".

1647. *t i* (*d'iök a*) 'to advance; to guide' etc. Kt for *y u* (*ziög b*) 'to plan, to scheme' etc. says Sun Yi-jang (Chou k'iung shu lin) on Shu: Lo kao phr. c. Sun defines b. as meaning d., which latter is certainly synonymous with b. in the sense of 'to plan, to scheme'. But Sun gives it another meaning: "Your achievements, I have not estimated them". — Refuted in Gloss 1776. c. = "Your achievements have aided and guided me".

1648. *t i* (*d'iök a*) 'to advance; to guide' etc. Kt for *y u* (*diög b*) says Sun Sing-yen on Shu: Shao kao phr. c.: (The Hia king) "whom Heaven followed". — Refuted in Gloss 1727. c. = "Heaven *t i t s' u n g* (followed:) indulged them".

1649. *t i* (*d'iök a*) 'to advance; to guide' etc. Kt for *y ü* (*giwet b*) which would be equal to *y ü* (Anc. *juët*, Arch. *biwat?* c), both empty particles, says Liu Feng-lu on Shu: Lo kao phr. d.: "The four quarters' ordering has not yet been settled". — Refuted in Gloss 1778. d. = "The [lords of] the four quarters have been *t i* led on to *l u a n* rebellion and are not settled".

1636 a 遯 七 哲 c 明辨遯也 d 明辨哲也 e 哲 f 折 1637 a 據 七 惟 1638
a 氏 七 極 c 維周之氏 1639 a 抵 七 祁祁 1640 a 弟 七 圉 c 齊子豈弟
d 閭圉 e 齊子愷弟 1641 a 狄 七 剽 c 狄彼東南 d 虜 e 除 f 用遏蠻
方 g 用遏蠻方 h 遏 i 狄 j 遠 1642 a 狄 七 翟 c 干戚旒狄以舞之 d
自竄于戎翟之閒 e 狄戎滌濫之音作 f 躍 g 跋 h 逃 i 詵越臨濫之
音出 j 戎 k 戎 l 越 m 詵 n 桃 o 易 p 狄狄然 q 趯 1643 a 帝 七 定 c
世帝繫 d 世莫繫 e 莫 f 莫繫世 g 帝繫 1644 a 跟 七 跣 c 跟跣 1645
a 遞 七 抵 c 握遞 d 觥 e 祝 1646 a 迪 七 稍 c 迪我舊云 d 用 e 詒王
子出迪 f 尚迪有祿 1647 a 迪 七 猷 c 公功桀迪 d 國 1648 a 迪 七 攸
c 天迪從 1649 a 迪 七 通 c 幸 d 四方迪亂未定 1650 a 的 七 嫡適 c

1650. *t i* (*tiok a*) 'bright' Kt for *t i* (*tiēk b*) 'son of principal wife' says Ku Kuang-k'i on Hanfei: Kien kie phr. c.: "They set aside lawful heirs". The same passage recurs in Ts'ê: Ch'u ts'ê 4 as d. — Plausible.

1651. *t i* (*d'iok a*) Kt for *t i* (*d'iek b*) see par. 1642 above.

1652. *t i* (*d'iok a*) 'pheasant, pheasant's plume' Kt for *y ü e* (*d'ïok b*) 'summer sacrifice, says Yang Shu-ta on the Shī Hi Ting inscr. phr. c. — Unnecessary. As Yü Sing-wu points out (Ki kin wen süan), the *t i a.* 'pheasant's plume' simply indicates that it was a sacrifice with pantomime dance: c. = "I have made [the vessel] for the sacrifice with (plumes:) pantomimes to my fine dead father".

1653. *t' i* (*t'iar a*) 'tears' Kt for *y i* (*d'ïäk b*) 'to whirl' says Si-ma Cheng on a much debated phr. in Shu: Hung fan. — Refuted in Gloss 1551, with detailed discussion. *a.* has its ordinary value.

1654. *t' i* (*t'liar a*) 'body' etc. Kt for *l i* (*liar b*) 'sandal, shoe, to tread' says Wen Yi-to on Ch'u: T'ien wen phr. c.: "Why did the great bird cry? How did he lose his shoe?" He refers to Ode 58 phr. d., where the Han and Ts'i text versions had e.; *b.* may there be Kt for *a.* see Gloss 179 (but not necessarily so, see LC II par. 935). — The passage c. in the T'ien wen is highly obscure. Wang Yi refers it to the legends about a magician Wang Tsī-k'iao and Wen has embroidered further on this idea. But these are earliest known from the Lie sien chuan and they represent Han-time lore unknown in pre-Han sources. Various other attempts to find the key to the line have been made (Ting Yen: "the great bird" refers to a tale in Shan hai king; Si shan king; Kiang Liang-fu: it refers to the tale of Yi the Archer who shot down nine of the ten suns — "the great bird" referring to the raven in the sun; and so on). The *t' i a.* of the text, besides meaning 'body', can also mean 'limb' (e.g. Tso: Siang 30). Thus c. might mean either: "How did he lose [one of] his limbs?" Or: "How did he lose his body (life)?"

Again, on Kuan: Sin shu, hia phr. f. Wen Yi-to says *a.* Kt for *b.*: "The one who can carry over the head the Great Round one (Heaven), he treads on the Great Square one (Earth)". This because in Kuan: Nei ye we find phr. g. — Plausible.

1655. *t' i* (*t'iek a*) 'to fear; grieved' Kt for *sh ī* (*šia b*) 'to apply' says Yü Yüē on Shu: P'an Keng phr. c.: "You do not apply it (the *t ê* virtue mentioned before) on me, the one man". This because Po hu t'ung: Hao p'ien quotes the "Shang shu" as having a line d., which Yü, after Tuan Yü-ts'ai, believes refers to our chapter here. — Reject. If Po hu t'ung is not simply erroneous, it may, with Tuan, represent another text tradition (Kin-wen) then *a. c.* = "You do not fear me, the one man". For the whole passage cf. Gloss 1421.

1656. *t' i* (*t'iek a*) 'to fear; grieved' Kt for *y i* (*d'ïäk b*) 'to be pleased' says Ho Yi-hang on Ode 142 phr. c.: "In my heart I love you". This because Erya: Shī hün has a phr. d. and Kuo P'o (Lu school) refers this to our Ode. — Refuted in Gloss 345. *c.* = "In my heart I am grieved".

1657. *t' i* (*t'ieg a*) when having the meaning 'border, ornament on lower garment' (Yili: Ki si li) is Kt for *y i* (*d'ïad b*) 'border' says Chu Tsün-sheng. — Reject.

1658. *t' i* (*d'ieg a*) 'to lift' Kt for *sh ī* (*š'ïēg b*) 'to fly' say Ch'en Huan and Ma Juei-ch'en on Ode 197 phr. c.: "They (the crows) fly home, flying". — Refuted in Gloss

271. Mao Heng defines a. in c. as = “in a flock”; Lu Tê-ming repeats this and yet he reads, not Anc. *d'iei* = Arch. *d'ieg* but Anc. *ziē* = Arch. *ḍiēg*. As defined in our Gloss 271, the d. in phr. c. means “to flock into rest”, and Lu may have thought that a. here, read Arch. *ḍiēg* by him, was cognate to c h' i (*d'ḍiēg* e) ‘to move slowly’ (see Gloss 116).

In fact, *d'ieg* a. ‘to lift’ is well attested as Kt in the sense of ‘slow, tranquil’, but this latter word was homophonous Arch. *d'ieg*, see again Gloss 271. When it occurs in Kuan: Po sin in this sense, phr. f.: “In doing the good, one must not be dilatory”, Yü Sing-wu thinks it is Kt for k' i (*g'ier* g), which is obviously excluded; moreover, this *g'ier* g., though it has sometimes been defined as = ‘leisurely’ in ancient commentaries, really has no such meaning, see Gloss 39. (Yin Chī-chang in phr. f. takes a. in its primary sense: “In doing the good, do not be [lifting:] enterprising”, which is certainly bad).

When in Sün: Siu shen we find the phr. h. ‘dilatory, sluggish’ Chu K'i-feng (in Ts'ī t'ung) says a. is Kt for t a i (*d'æg* i) ‘idle’ in the common phr. t a i-m a n j. (Tso, Sün etc.) — Unnecessary; h. and j. are merely synonymous.

1659. t' i (*d'ieg* a) ‘to lift’ Kt for c h i (*iēg* b) ‘to beat, to thrust’ says Tuan Yü-ts'ai on Ts'ê: Yen ts'ê phr. c.: “With his bag of medicinal herbs he thrust at K'o”. Chu Tsün-sheng says a. is Kt for c h i (*d'ḍiēk* d) ‘to throw’. — Both possible, but Tuan is phonetically better.

1660. t' i (*d'ieg* a) ‘to lift’ Kt for s i (*siēg* b) ‘to cleave’ says Chu Tsün-sheng on Li: Shao yi phr. c.: (In separating the lungs of oxen and sheep) “they did not cut off the central part”. One could just as well think of the word t' i (*t'ieg* d) ‘to cut off, to cut to pieces’ (ex. in Chouli). — Cheng Hūan defines a. here as = e., and Lu Tê-ming reads it Anc. *tiei* = Arch. *tieg*, shang sheng. If so, a. is Kt for a word having no char. of its own. But Cheng has often arbitrary ideas, and a. in c. may, after all, have its proper value: “they did not lift out the central part”.

1661. t' i (*d'ieg*, *t'ieg* a) ‘red’ Kt for s h i (*d'ḍiēt* b) ‘fruit’ says Yü Yüe on Ta Tai li: Hia siao cheng phr. c. — Reject. There is no reason why a. should not have its regular meaning: “T' i k a o; k a o, that is the s o-s u e i-grass; t' i, that (is:) refers to its fruit”. Thus t' i-k a o simply means: “The red(-fruited) s o-s u e i-grass”.

廢正的 d 廢正通 1651 a 翟 b 狄 1652 a 翟 b 禱 c 作朕文考翟祭
 1653 a 涕 b 圖 1654 a 體 b 履 c 大禹何鳴夫禹喪厥體 d 體無咎言 e
 履無咎言 f 能戴大圖者體乎大方 g 能戴大圖而履大方 1655 a 惕
 b 施 c 不惕予一人 d 不施予一人 1656 a 惕 b 憚 c 心焉惕惕 d 惕
 惕愛也 1657 a 惕 b 裔 1658 a 提 b 翅 c 歸飛提提 d 提提 e 跼 f 為
 善乎毋提提 g 祁 h 提慢 i 怠 j 怠慢 1659 a 提 b 抵 c 以藥囊提軻
 d 撻 1660 a 提 b 斯 c 不提心 d 髻 e 絕 1661 a 緹 b 寶 c 緹緹緹也

1662. *tia o*, *ti* (*tiog*, *tiok a*) 'to condole, grieved, commiserating, gracious' etc. has by many ancient comm. been stated to be Kt for Shuowen's *ti* (*tiok b*) 'to come' (a char. unknown from texts) and mean *c.* in various Shu and Shī passages; refuted, with a full discussion, in Gloss 429.

Again, in the bronze inscriptions *tiok a.* is used for the word *shu* (*šjók d*) 'junior (brother), uncle', and it has therefore often been asserted that when *a.* frequently means 'good' it is Kt for *shu* (*djók e*) 'fine, good' (the char. *e.* having *d.* for Phonetic). The old tradition, however (Lu Tê-ming), never indicates that *a.* should be read like *e.*, and the Kt idea is unnecessary. We have here an extension: commiserating, kind-hearted, gracious, good', see in detail Gloss 429.

1663. *tia o*, *ti* (*tiog*, *tiok a*) 'to condole, grieved, commiserating, gracious' etc. Kt for *ch'u* (*i'jók b*) 'deceitful' says Chang Ping-lin on Chuang: Ts'i wu lun phr. *c.*: "Its name is paradox". This since Chuang: Tê ch'ung fu and Chuang: T'ien hia have the phr. *d.*, which there clearly means 'tricky, subtle, extraordinary, paradoxical'. — Ma Sü-lun would take *a.* here as a corruption of *kü e* (*kiwät e*) 'treacherous', since in the archaic script there is a certain resemblance between *a.* and *f.* — a wild idea.

Chang Ping-lin, as above, is plausible, particularly since *a.* serves for *g.* in bronze inscriptions, cf. par. 1662.

1664. *tia o* (*tióg a*) 'to engrave' Kt for *ch'u* (*i'jug b*) 'to cast' says Wei Yü on Lü: Kuo li phr. *c.* — Reject. Arbitrary and unnecessary. *c.* = "He let engrave a pillar".

1665. *t'ia o* (*t'iog a*) 'to usurp; frivolous, reckless' Kt for *ya o* (*diog b*) 'public service' which, however, would here mean *c.* 'slow, to slacken, lenient' says Yang Liang on Sün: Wang pa phr. *d.*: "They (slacken:) reduce the periods (of work)". But *b.* has no such meaning. Chu Tsün-sheng: *a.* is Kt for *ch'a o* (*t'jog e*) 'to jump over': "They (pass over) postpone the periods"; very far-fetched. — Wang Sien-k'ien: *a.* stands for *t'ia o* (*t'iog f*) 'light, frivolous' (homophonous and within the same Hs series): "They (make light:) alleviate the periods (of work)". — Plausible.

1666. *t'ia o* (*t'iog a*) 'to provoke; to select' etc. Kt for *ti* (*d'iok b*) 'pheasant' says Yü Yüe on Hanfei: Wai ch'u, yu hia phr. *c.*; this because a few lines later the line is repeated but running *d.*: "Cho-tsī rode after a team of azure-dragon horses and pheasant-patterned (horses)". Yü rejects the early comm. which took *a.* as Kt for *tia o* (*tióg e*) 'to carve, to engrave', thus taking the last four words as = "a chariot with carved embellishments". — Yü's Kt is plausible.

1667. *t'ia o* (*d'ióg a*) 'branch' Kt for *t'a o* (*t'óg b*) 'Catalpa' says Sun Yen (3rd c. A.D.) in comm. on Erya (ap. K'ung Ying-ta) on Ode 10 phr. *c.*: "I cut the Catalpa rods". — Arbitrary and unnecessary. *b.* is known from no pre-Han text. *c.* = "I cut the branches and rods". *a.* in this sense is common (Odes *passim*).

Sun's reason is, however, that in Ode 130 phr. *d.* our *t'ia o* *a.* evidently does not simply mean 'branch' but is the name of some tree, and here Mao Heng identifies it as = *t'a o* *b.* (apparently taking *a.* as Kt for *b.*). On the other hand, Kuo P'o in comm. on Erya says that *t'a o* *b.* is id. with *ts'iu* (*ts'jóg e*) 'Catalpa'

and Chu Tsün-sheng thinks that in phr. d. the *d'ióg a.* is Kt for this *ts'ióg e.*, which is phonetically poor. Again, Erya: Shī mu has an entry f.: “The y u (*d'ióg g*) ‘Pumelo, Citrus (ex. in Shu) is [equal to] t'ia o (*d'ióg a*)”; and it is then tempting to say that in phr. d. the a. is Kt for this g. But the Citrus does not grow as far north as the Chung-nan in Ode 130. It is therefore not feasible to identify the tree in d.: “There are t'ia o-trees, there are plum trees”.

1668. t'ia o (*d'ióg a*) ‘to adjust’ Kt for chao (*t'ióg b*) ‘morning’ says Tuan Yü-ts'ai on Ode 10 phr. e. — Refuted in Gloss 35. a. is Kt for ch'ou (*t'ióg d*) ‘daylight, dawn, morning’.

1669. t'ia o (*d'ióg a*) ‘to adjust, to tune’ etc. Kt for t'an (*d'ám b*) ‘to talk’ says Yü Yüe on Sün: Cheng ming phr. c., adding that y ü d. is a corruption of siao e. ‘to laugh’, so that t'ia o y ü should be corrected into t'an siao — A wild speculation.

In Tso: Chao 21 phr. f.: “The small [sounds] should not be too slight, the great ones should not be too big” it is precisely a question of music and Liu Shī-p'ei believes that our t'ia o y ü (*d'ióg-g'wo g*) in phr. c. is Kt for t'ia o hua (*t'ióg-g'wá h*). But since t'ia o a. means precisely ‘to tune, to attune’ in music, Wang Sien-k'ien would keep it and he thinks that y ü d. is a corruption of tsie i, thus c.: “In regard to the sounds, the clear (sharp) and the thick (dull, muffled), the tuned and the measured ones and the irregular notes are distinguished by the ear”.

Wang's idea has the weakness that there is little graphic similarity between y ü d and tsie i. In Liu's favour speaks the fact that in the char. hua h. there is an element j., with the lower part k., which is interchangeable with the l. of d. (e.g. the variants m.). And his idea of “small” and “great” is corroborated by Tso: Chao 20 where there is a lecture on music. There we find phr. n., quite analogous to our phr. f. and thus also to phr. c. in Liu's emendation. Thus c.: “The clear (sharp) and the thick (dull) the slight (small) and the great, and the irregular notes . . .”.

1670. t'ia o (*d'ióg a*) ‘to adjust, to tune, to attune’ Kt for sh'ou (*d'ióg b*) ‘to accept’ says Ma Sü-lun on Chuang: Chī pei yu phr. c., which refers to jen lun

者莎隨也緹也者其實也 1662 a 弔 b 通 c 至 d 叔 e 淑 1663 a 弔 b
淑 c 其名為弔詭 d 淑詭 e 橋 f 矛 g 叔 1664 a 雕 b 鑄 c 雕柱 1665
a 佻 b 僂 c 緩 d 佻其期日 e 超 f 窕 1666 a 挑 b 翟 c 車子乘蒼龍
與挑文之乘 d 翟文之乘 e 雕 1667 a 條 b 樛 c 伐其條枚 d 有條有
梅 e 楸 f 柚條 g 柚 1668 a 調 b 朝 c 怒如調飢 d 晝 1669 a 調 b 談
c 聲音清濁調等奇聲以耳異 d 笑 e 笑 f 小者不窕大者不楸 g 調
等 h 窕楸 i 節 j 夸 k 于 l 于 m 汙污 n 清濁小大 1670 a 調 b 受 c

the relationships, the categories of mankind: (The sage does not violate them, nor does he hold on to them) “by accepting them he responds to them”. — Unnecessary and arbitrary. c. = “. . . by attuning himself to them he responds to them”.

1671. *tie* (*d'iet* a) ‘setting sun’ (Shuowen) Kt for *y i* (*d̥iēt* b) ‘to relax, at ease’ says Kao Yu on Ts’ê: Ts’i ts’ê phr. c.: “His body was easy and elegant”. — Others take a. as meaning ‘roseate’ (colour given by the setting sun), but Kao’s Kt is plausible, since b. is identical with *y i* d., same Phonetic in the graph as a. A copyist has merely given Rad. 72 instead of Rad. 9.

1672. *tie* (*d'iet* a) ‘to laugh’ is alternatively read *h i* (*χiæg*) by Ts’ieyün and Shīwen (in gloss on Ode 58). It is then a “synonym Kt” for b.

1673. *tie* (*d'iap* a) ‘tablet, a slip’ Kt for *k i e* (*kiap* b) ‘chop-stick’ says Yü Yüe on Mo: Kung Shu phr. c.: “The master Mo took off his girdle and made it into a city wall and of chop-sticks he made war implements”. — Reject. Pi Yüan, after T’ai p’ing yü lan, altered a. into d., which makes poor sense. Sī-ma Cheng, followed by Sun Yi-jiang, keeps the a., which is certainly preferable. Evidently Mo-tsī arranged the strategical plan of defense, showing in miniature how it should be disposed: he laid out his girdle to represent the city wall and small wooden rods to represent the war engines.

1674. *tie* (*d'iap* e) ‘double’ Kt for *ch ê* (*tiēp* b) ‘to fear’ says Mao Heng on Ode 273 phr. c.: “There are none who do not shake and fear”. The Han school took a. as Kt for *t a* (*təp* d) ‘to respond’: “There are none who do not shake and respond”. — Mao is clearly preferable: a good and natural binome, see Gloss 1083. Moreover, a. is the same word that is often written e., with the same Phonetic as b. Some copyist has mistaken b. for the similar e., and to this, again, has been substituted its variant a.

1675. *tien* (*tien* a) ‘top of the head, to fall on the head, to fall down’, when meaning ‘to fall down’ is Kt for *ch i* (*tiēd* b) ‘to arrive’ say Chang Ping-lin (Wen shī). — Reject. A wild speculation.

1676. *tien* (*d'ien* a) ‘to place, to set forth’ is often taken to be Kt for the synonymous *ting* (*d'ien* b) by the early commentators, e.g. by Tu Tsī-ch’un on Chouli: Sī shī, by Cheng Hūan on Chouli: Kung jen, etc. This is thus not a phonetic Kt but a synonym Kt. That this Kt was already current in Chou time is confirmed by the char. *cheng* (*d'jēng* c) which has *d'ien*, not *d'ien* for Phonetic.

Again, a. has been stated to be Kt for *t'ing* (*d'ien*g, p’ing sheng d), really the same word as e. ‘to stop, to settle’, by Cheng Chung on Chouli: Tsiang jen phr. f.: “When one brings the water (in the canal) to run or to (stop:) settle”. This *d'ien*g, p’ing sheng, is really merely a stem variation of b. *d'ien*g, k’ü sheng, and this Kt is then but a variant of the preceding one. — In all these cases a. could obviously be read *d'ien*, in its proper way, just as well as *d'ien*g i.e. used for its synonym b., d. (e).

1677. *tien* (*tien* a) ‘the rear of an army’ and (*d'ien* a) ‘hall’ Kt for *ting* (*d'ien*g b) ‘to settle’ says Yü Yüe on Mo: Shang hien, shang phr. c.: “According to their achievements one settles their rewards”. — It would be more correct to say that

a. is Kt for the homophonous *tien* (*d'ien* d), see par. 1676.

Again, on Ode 222 phr. e.: "He stabilizes the state of the Son of Heaven" Mao Heng defines a. by *chen* (*tiên* f) 'to press down, to control' and he probably took a. as Kt for this f. Yü Sing-wu, on the other hand, says a. Kt for b. as above.

— Both unnecessary. The extension of meaning: 'to form the rear-guard of' = 'to protect' is very natural. e. = "He protects the state of the Son of Heaven". Lu Tê-ming probably had this opinion, since he gives a. the reading *tien*.

1678. *tien* (*d'ien* a) 'cultivated land, to make ready for cultivation, to regulate' Kt for *sheng* (*d'iang* b) 'a district' etc. says Lu Tê-ming on Ode 210 phr. c. and several other ancient passages. — Reject, refuted in detail in Gloss 675.

Chu Tsün-sheng on the same phr. c. says a. is Kt for *ch'en* (*d'ien* d) 'to array, to arrange' because the Han version had e. instead of a. — Unnecessary, see that same Gloss 675, Mao and Han represent two different text traditions.

1679. *tien* (*tian* a) 'statute, norm' etc. Kt for *t'ien* (*d'ian* b) 'to cease, to destroy' etc. says Cheng Chung on Chouli: Chou jen phr. c., further saying that d. is Kt for e. Since c. here cannot have its ordinary meaning, Huei Tung believes that Cheng took it to stand as a variant of f. 'good, fine' (common): "The carriage pole, one wants it to be reliable and fine". But Tuan Yü-ts'ai has refuted this, and it is uncertain what Cheng Chung had in view.

Cheng Huan says that a. in phr. c. is Kt for a word *t'ien* (*t'ian*) 'solid'; this is preferable since it is supported by Huai: Ping lue phr. g.

Again, on Shu: Kao Tsung jung jī phr. h. Yü Yüe says a. Kt for b.: "Continue the interrupted sacrifices". — Refuted in Gloss 1492, *tien-si* "the standard sacrifices" belongs to a following line.

Again, on Shu: Wei tsī, Kin-wen version, phr. i. Ts'ien Ta-hin says a. is Kt for b.: Yin will be destroyed and perish". — Refuted in Gloss 1504. i. = "In Yin, its statutes have been lost".

1680. *tien* (*tian* a) 'statute, norm' etc. Kt for *tien* (*d'ien* b) 'to place, to set forth' in the sense of c. (cf. par. 1676 above) says Yang Shu-ta on the Ko Po Kuei inscr. phr. d.: "in order to determine Ko Po's fields". — Unnecessary; a. has its proper value: "in order to (normalize:) regulate Ko Po's fields".

1681. *tien* (*d'ian* a) 'to trample down' Kt for *chen* (*tiên* b) 'to suppress'

調而應之 1671 a 映 b 逸 c 身體映麗 d 佚 1672 a 啞 b 嘻 1673 a 牒
b 挾 c 子墨子解帶為城以牒為械 d 牒 1674 a 疊 b 惛 c 莫不震疊
d 答 e 褶 1675 a 顛 b 至 1676 a 奠 b 定 c 鄭 d 停 e 亭 f 凡行奠水
1677 a 殿 b 定 c 以勞殿費 d 奠 e 殿天子之邦 f 鎮 1678 a 甸 b 乘
c 維禹甸之 d 陳 e 敷 1679 a 典 b 殄 c 朝欲其順典 d 順 e 懇 f 腆
g 典凝如冬 h 罔非天胤典祀 i 殷其典喪 1680 a 典 b 奠 c 定 d 用
典格白田 1681 a 跲 b 鎮 c 不止則跲 d 殄 e 踰 1682 a 田 b 棟 c 應

says Chu Tsün-sheng on Chuang: Wai wu phr. c.: "If it is not stopped, it will be suppressed". — Reject. a. is, of course, Kt for d., within the same Hs series: "If it is not stopped, it will be destroyed".

The char. a. is also read *nien* (*n̄ian*) be Lu Tê-ming because on Chuang phr. c. he records the variant *nien* (*n̄ian* e). But that does not mean that a. is Kt for e., nor *vice versa*; the two versions represent different text traditions.

1682. t'ien (*d'ien* a) 'field, cultivated land' Kt for yin (*d'ien* b) 'introducing drum' says Cheng Hsuan on Ode 280 phr. c.: "The responding and introducing drums and the suspended drums". — Plausible. The Lu and Ts'i versions had b. instead of a., and b. is etymologically the same word as yin (*d'ien* d) 'to lead, to introduce', see in detail Gloss 1097. Cf. that a. was Kt for ch'en (*d'ien* e) in late Chou time, when the descendants of Ch'en King-chung called themselves f.; also that e. is often Kt for g., see LC I par. 64.

1683. t'ien (*d'ien*, p'ing sheng, a) 'to hunt' and tien (*d'ien*, k'ü sheng, a) 'to cultivate' Kt for ch'en (*d'ien* b) 'to set forth, to spread out' says Kuo Mo-jo on the Ling Ting inscr. phr. c.: (The king came to the X temple and) "ch'en (spread out on:) widely endowed Ling; (Ling) saluted . . ." — Reject. The graph is d., which certainly has no e. to the left. In the first version of his Ta hi, Kuo transcribed d. as f. and Yang Shu-ta takes this to be the same as g. 'bright' in the sense of 'to rejoice'. Sun Yi-jang deciphered d. as h. = i. 'dawn, morning'. c. = "In a ceremony at dawn Ling saluted . . .". This tallies best with the archaic graph.

1684. t'ien (*d'ien* a) 'to fill up, to block' Kt for ch'en (*d'ien* b) in the sense of 'to stretch out, long-continued' says Mao Heng on Ode 257 phr. c., since he defines a. by d. 'a long time', and Lu Tê-ming adds: read like e. (This e. was in later times used as variant for b. in the sense of 'a long time, old'). — Plausible. c. = "The affliction and distress are long-continued", see Gloss 412. Ma Juei-ch'en thinks that a. in c. stands for tien (*tien* f) 'suffering', which in itself is admissible. But there is no reason for abandoning the ancient tradition, which is quite convincing.

The same a. = b. (= d) recurs in Ode 264 phr. g.: "For a long time we have had no peace".

1685. t'ien (*d'ien* a) 'to fill up, to block' Kt for tien (*d'ien* b) 'to destroy, to exhaust' say Ch'en Huan, Ma Juei-ch'en and Wang Yin-chi on Ode 196 phr. c.: "Alas for our exhausted and solitary ones"; this since Mao Heng defined a. here as = d. — Refuted in Gloss 588. a. is here read tien (*d'ien*, shang sheng, acc. to Lu Tê-ming) 'exhausted' and this is an aspect of the same word stem as tien (*tien* e) 'exhausted, suffering' (within the same Hs series) which occurs in Ode 258 phr. f.: "Why does it (Heaven) make us suffer by drought?" (In the same Ode 258 there is also phr. g.: "We have not [cut off:] ceased offering the yin and s i sacrifices", so e. in f. cannot be Kt for b.). It may be added that Yü Yüe believes that a. in phr. c. is Kt for h. 'pitiable' (Arch. sound *g'ien*, see GSR group 369), which is, of course, excluded.

Again, on Ku-liang: Yin 5 phr. i. Wang Yin-chi says a. is Kt for b.: "In punishing

by death one does not destroy those who submit". — Unnecessary. Fan Ning took a. in its ordinary sense: "In punishing by death one does not (block:) obstruct those who submit" — one does not refuse to accept their submission.

1686. t'ien (*d'ien* a) 'to destroy, to cut off' etc. Kt for t'ien (*t'ien* b) 'good' says Cheng Hüan on Ode 43 phr. c. — Plausible and common. In Yili: Yen li phr. d. "wine that is not good" the Ku-wen version (ap. Cheng Hüan) had e.

On the other hand, on Shu: Ta kao phr. f. Sun Yi-jang would take b. as Kt for a.: "Yin is a small injury". — Refuted in Gloss 1600. b. here is a corruption of f.: "The small ruler of Yin".

1687. t'ing (*d'iang* a) 'court, courtyard' Kt for hing (*g'eng* b) 'stalk' says Chu Tsün-sheng on Ode 212 phr. c.: (Our grains) "are (stalk-like:) straight and large" (Mao Heng: a. = d.) — Reject. We have a word-stem varied as *d'iang*: *t'iang* with a fundamental meaning of 'straight, rising straight, erect, to jut out'. We find it as *d'iang* e. 'stick, staff' (Meng), as *d'iang* f. 'bamboo rod' (Ch'u ts'i), as *d'iang* g. 'metal rod in arrow' (Chouli), as *d'iang* h. 'to stick out, to crop up' (as something growing; Li); and, likewise, as *d'iang* a. 'straight' in our Ode 212 phr. c.: "They are straight and large". On the other hand, we find it as *t'iang* h. 'straight' in Tso: Siang 5 phr. i.: "The road of Chou is straight" and, likewise, as *t'iang* g. 'straight' (Lu Tê-ming) in Tso: Wen 17 phr. j.: "He (the scared deer) runs straight into dangerous places".

In the last instance j., Tu Yü defines g. as meaning 'to rush' and Chu Tsün-sheng therefore believes that it is Kt for ch'eng (*t'jeng* k) 'to run after, to let oneself loose'. This is very unlikely, and Lu's reading (*t'iang*) shows that an old tradition carried the word to our *d'iang*: *t'iang* stem.

1688. ting (*d'iang*, k'ü sheng, a) Kt for ting (*tieng*, shang sheng, b) 'top of the head' says Tuan Yü-ts'ai on Ode 11 phr. c.: "The forehead of the Lin". — Top of the head' and 'forehead' are certainly not the same, and Lu-Tê-ming in phr. c. reads a. *tieng*, k'ü sheng, not shang sheng. Mao Heng, defining a. here as = t'i (*d'ieg* d) 'forehead', may have thought that *d'iang* a. was Kt for *d'ieg* d. Evidently *tieng*, k'ü sheng (phr. c. 'forehead') and *d'ieg* d. 'forehead' (common) are two aspects of one word-stem. Possibly *tieng*, shang sheng b. 'top of the head' may be another variant of the same stem.

1689. to (*tá* a) 'much, many' Kt for ch'i (*tjög* b) 'only, just' says Wang Nien-sun on various early passages. — Reject. see LC I par. 112.

田縣鼓 d 引 e 陳微 f 田氏 g 旬 1683 a 政 b 陳 c 政令拜 d 政 e 田
f 政 g 熙 h 夙 i 夙 1684 a 填 b 陳 c 倉凡填兮 d 久 e 塵 f 瘠 g 孔
填不寧 1685 a 填 b 珍 c 哀我填寡 d 盡 e 瘠 f 胡寧瘠我以旱 g 不
珍禮祀 h 矜 i 誅不填服 1686 a 珍 b 腴 c 籩簠不珍 d 不腴之酒 e
不珍 f 殷小腴 g 典 1687 a 庭 b 莖 c 既庭且碩 d 直 e 挺 f 筵 g 鋌
h 挺 i 周道挺挺 j 鋌而走險 k 逞 1688 a 突 b 頂 c 麟之定 d 題 e

1690. t o (*d'wá* a) 'lazy, idle, negligent' Kt for t' o (*t'wár* b) 'tranquil, at ease' says Hū Ming-yi on Li: K'ü li phr. c. — Reject. The ancient interpretation is satisfactory: (When the father or the mother is sick) "he does not make idle talk" (talk on matters not pertinent).

1691. t o (*d'wá* a) 'to throw down' etc. Kt for s h u (*šiu* b) 'to transmit' says Chu Tsün-sheng on Tso: Chao 4 phr. c.: "Our prince will transmit gifts there". This because Lu Tê-ming (reading a. Anc. *χjwiξ* = Arch. *χwia*) defines a. as = d. — Reject. The char. a. is used, in the early texts, for two synonymous words: *d'wá* and *χwia*. Neither can be Kt for a *šiu* c. = "Our prince will (let down:) spend gifts there".

1692. t o (*d'wát* a) 'to snatch' Kt for s u e i (*dziwəd* b) 'a narrow passage' says Cheng Hūan on Li: T'an Kung, hia phr. c.: "Prince Chuang of Ts'i surprised Kū in a narrow passage". This because Tso: Siang 23 on the same event says d. "entered the narrow passage of Tsü-yü". Cheng adds: one text version of phr. c. has e. instead of a. — Reject, phonetically unacceptable. Lu Tê-ming discards Cheng's idea, reading a. Anc. *d'uái* = Arch. *d'wád*. Evidently *d'wát* a. is Kt for a *d'wád* 'narrow passage' and this is merely synonymous with *dziwəd* b. When Cheng had one version reading e. instead, this t u e i (*d'wád* e) 'glad' is Kt for the homophonous *d'wád* 'narrow passage'. The same narrow passage recurs in Yen-tsī: Wen, shang, there written f. Wang Nien-sun here again says e. is Kt for b.; reject, it is the same *d'wád* as above.

Again, on Lao 56 phr. g. Lu Tê-ming reads e. Anc. *d'uái* = Arch. *d'wád*, which Ho Shang Kung defines as = h. 'eye' (adding: "so that the eyes do not erroneously see"). Wang Pi says e. = "that from which the actions and desires are borne". Here again, Sun Yi-jang (Cha yi) would take e. as Kt for *dziwəd* b., phonetically impossible. Since there should be parallelism between e. and the following m e n 'door', we evidently have the same *d'wád* 'narrow passage' as in c.—f. above, g. (with Waley) meaning: "Block the passages, shut the doors". Chu Tsün-sheng in g. would take e. as a short-form for y ü e (*díwat* i) 'hole'; this is tempting, but the rime is with j u e i (*díwad* j), which favours Lu Tê-ming's reading *d'wád*.

Furthermore, there is a passage in Ode 237 phr. k., which has been variously interpreted, see in detail Gloss 800. Here Ch'en Huan says e. is Kt for s u e i (*dziwəd* l) 'road': "The paths became [real] roads". Phonetically unsatisfactory like the cases above. Lu Tê-ming reads e. here t' u e i, t u e i (*t'wád*, *d'wád*, riming with *b'wád* and *i'íwad*), but here it is probably a stem variation of t' o (*t'wát* m) 'to take away, to clear away' (e. being a short-form of this m). k. = "The roads were cleared"; see the said Gloss. Chu Tsün-sheng would take e. as Kt for t a (*d'át* n): "The roads were passable", which is less likely. In Ode 241 there is an analogous line: o, where Chu Tsün-sheng says e. is Kt for t i (*d'iad* p) 'solitary'; refuted in Gloss 800. o. = "The pines and cypresses were cleared".

1693. t' o (*t'á* a) 'to draw' Kt for c h' ī (*i'íeg*, *d'íeg* b) 'to strip off' says Tuan Yü-ts'ai on Yi: Kua 6 phr. c. (Cheng Hūan's and Yü Fan's text version): (A leathern belt has been conferred) "in one morning it is thrice stripped off". This because the orthodox text has b. instead of a. — Reject. a. 'to draw' here means 'to pull

off', and a. and b. are merely synonymous, in two divergent text versions.

1694. t' o (t'ák a) 'to entrust' etc. Kt for t o (d'ák b) 'to measure, to count' says Yü Sing-wu on Sün: K'iang kuo phr. c.: (The good deeds of a p a ch ê hegemon are manifest but) "they can be counted [only] in regard to [special] occasions" (they occur only now and then); this being parallel to the following line d.: (The merits of a king) "cannot be sufficiently day by day recorded" (he achieves them continuously, day after day). Yü Yüe proposes that the char. a. is a corruption of e. 'to record'. — Both unnecessary. a. has its proper value: c. = "They can be (entrusted to him:) attributed to him [only] in regard to [special] occasions".

1695. t' o (t'ák a) 'sack, bag' Kt for c h' i (t'ǎk b) 'salty soil' says Yü Sing-wu on Kuan: Ti yün phr. c.: "salty soil". It would be equal to Shu: Yü kung phr. d. — Plausible. Yin Chī-chang tried to explain it as soil with "sacks", porous. Very far-fetched.

1696. t o u (d'u a) 'a ritual vessel, stem-cup' Kt for t o u (tu b) 'bushel' says Cheng Hūan on Chouli: Tsī jen phr. c.: "To eat one stem-cup of meat and drink one bushel of wine"; he believes that the first t o u a. has its proper value, but the second is a Kt for b. — Reject, an arbitrary speculation. Sun Yi-jang points out that in Ta Tai li: Tseng tsī shī fu mu we have phr. d., which shows that the t o u a. also was used as a drinking vessel. GSR no. 116 should be corrected accordingly.

1697. t o u (d'u a) 'a ritual vessel, stem-cup' Kt for s i u (snîôg b) 'viands' says Cheng Hūan on Chouli: Si jen phr. c.: (at the sacrifices) "he furnishes the viands and dried meat". — Reject. c. = "He furnishes the dried meat for the stem-cups".

1698. t' o u (d'u a) 'to throw; to present' etc. Kt for t u (d'ág b) 'fed up with' etc. says Wu K'ai-sheng on Shu: Ta kao phr. c., but not in the ordinary sense of b. In a paraphrase by Wang Mang (Han shu: Tsé Fang-tsin chuan) the two words t' o u k i e n are replaced by d. The k i e e., says Wu, means f., k i e n a n meaning "urgent (pressing) difficulties". Now Hū Shen in Shuowen defines b. by e., so that t' o u k i e n c., by Kt equal to a g., will mean the same as k i e n a n. — Reject. A warning example of wild philology. a. cannot be Kt for b.; e. never means f. c. = "I have greatly thrown difficulties upon my person". For this passage and Wang Mang's paraphrase see in detail Gloss 1589.

1699. t u (to a) 'a length of wall' Kt for t' u (t'o b) 'earth' say Kuo Mo-jo and

1689 a 步 b 祗 1690 a 情 b 安 c 言不情 1691 a 墮 b 輸 c 寡若將墮幣
焉 d 布也, 輸也 1692 a 奪 b 隨 c 齊莊公襲苦于奪 d 入且于之隨 e
兌 f 茲於兌 g 塞其兌閉其門 h 目 i 闕 j 銳 k 行道先矣 l 遂 m 脫
n 達 o 松柏斯兌 p 秋 1693 a 抱地 b 禡 c 維朝三抱之 1694 a 託 b
度 c 可以時託也 d 不可勝日志也 e 記 1695 a 素 b 斥 c 蒙土 d 海
濱展斥 1696 a 豆 b 斗 c 食一豆肉飲一豆酒 d 執觴觚桎豆而不醉
1697 a 豆 b 羞 c 共豆脯 1698 a 投 b 數 c 大投艱于朕身 d 解難 e 解

Yang Shu-ta on the Shu Yi Chung inscr. phr. c.: "to dwell in Yü's territory". — Plausible.

1700. t u (*d'o* a) 'to fill in, to block up' Kt for t u (*d'ág* b) 'to shut' (Shuowen: b. = c.) was Cheng Hün's idea, accepted by various Ts'ing scholars, since in Chouli: Yung shī he quotes Shu: Pi shī phr. d.: "Shut your traps", where the orthodox version has e.: "Fill in your traps". — Reject. If Cheng has not simply substituted b. for a. but really had a text reading b., then there were two divergent Shu traditions, "to fill in" and "to shut" certainly not being synonymous. Cf. Gloss 1442.

1701. t u (*tuat* a) 'to scold' Kt for c h a o (*t̃og* b) 'morning' says Chang Ping-lin on Lü: K'ü yu phr. c., Shang Tu, the name of a beautiful man, which would be equal to the phr. d., Sung Chao, a beautiful man mentioned in Lun: Yung ye. — Reject. A wild speculation.

1702. t u, y i (*d'ág*, *d̃äk* a) 'fed up with' and t u (*tág* a) 'to destroy' Kt for t o (*d'ák* b) 'to measure, to take measures for' says Yü Yüe on Shu Tsī ts'ai phr. c. (this was the original Ku-wen version, ap. K'ung Ying-ta): "He should take measures for plastering and thatching". — Plausible. Hū Shen quoted d., where the last char. is simply an enlarged form of b. Wei Pao, in T'ang time, altered the a. into t' u (*d'o* e) 'to plaster, to smear', this because in comm. on Han shu: Yang Hiung chuan the famous Fu K'ien had a phr. f.; when Kiang Sheng and others believe that a. in c. is Kt for e., this should be rejected, see Gloss 1704.

1703. t u (*d'ág* a) 'measure' and t o (*d'ák* a) 'to measure' Kt for t s ê (*d'äk* b) 'dwelling, to dwell' says Chu Tsün-sheng on Tso: Wen 18 phr. c.: (The people) "will not dwell in goodness"; Tu Yü defined a. by d. — Plausible. There are various parallels, e.g. Ode 244, Ts'i version (in Li: Fang ki) phr. e., where the Mao version has f.: "He took his residence in the Hao capital".

Again, in Ode 237 phr. g. Mao Heng seems to have had the same idea since he defines a. by d.: "In great crowds they placed it" (in the frames). Chu Tsün-sheng, on the other hand, here says a. is Kt for t' o u (*d'u* h) 'to throw', because Cheng Hün defined a. by this h. Ma Juei-ch'en says a. stands for i., acc. to Kuangya = 'to block'. — All this is unnecessary, as a. can have its proper value: g. = "In great crowds they measured it out". Cf. Gloss 794.

1704. t u (*d'ók* a) 'poison' Kt for t u (*tók* b) 'to inspect, to control' etc. says Chu Tsün-sheng, followed by Yü Yüe, on Yi: Kua 7 phr. c.: "When one (controls:) governs the realm with these [principles]". This because Ma Jung (ap. Shīwen) defines a. by d. — Possible but not necessary. Wang Pi and Kan Pao both took a. with an extension of meaning: 'to poison': 'to plague, to torment' since Wang defines it by e. 'to enslave' and Kan by f. 'to embitter'. Lu Tê-ming hence, though mentioning Ma Jung, still reads a. Anc. *d'uok*/Arch. *d'ók*. In fact, the preceding lines defines the principles as k a n g "hardness" and h i n g w e i "doing dangerous things", i.e. exposing the people to hardships. The meaning of a. would thus properly be: "to govern with a (cruel:) hard regime".

Again, on Chuang: Jen kien shī phr. g. Chu Tsün-sheng says a. Kt for b., because Lu Tê-ming defines a. as meaning d. Confucius instructs Yen Huei about the attitude he should take towards a bullying prince whom he is going to serve. The

words *wu tu* would then mean: “Do not control him”. But *wu men* would then be meaningless. Some comm. have tried to retain *tu a.* as = ‘poison’ in the sense of *tu y ü e* “poisonous medicine”: “Do not (have:) use violent drugs” on him. Again, *wu men* will then make no sense. Li Chen therefore proposes that *d’ók a.* is Kt for *ta o* (*tóg h*), in Shuowen defined as = *i.* in the sense of *j.* ‘a redoubt’: *g.* = “Have no gate, no redoubt”, which again makes poor sense. Moreover, *h.* is known from no early text. Chang Ping-lin therefore proposes that *d’ók a.* is Kt for *tu* (*d’uk k*) ‘a hole, an aperture’ which would agree well with the preceding *men* and the following words: 1. The passage might then mean: “Have no door, no wicket [between him and yourself], dwell with him in the same apartment”. Though *d’ók* for *d’uk* is not very good, this interpretation seems to be the least objectionable. The whole passage is uncertain, since the Ts’uei text version (ap. Shíwen) had *m.* instead of *a.*

1705. *tu* (*d’ók a*) ‘poison’ Kt for *ch’u* (*t’ók b*) ‘to nourish, to rear’ says Chu Tsün-sheng on Lao 51 phr. c.: (The *tê* power of Tao) “settles them, nourishes them”. — Possible but doubtful. Lu Tê-ming says one text version had *y ü* (*d’ók d*) ‘to rear’ instead. But the preceding line runs *e.*, thus containing both *b.* and *d.*, and it is very unlikely that *a.* in the next-following line *c.* would be Kt for any of them. The text version *c.* is that of Wang Pi. Ho Shang Kung’s version had *f.* instead: “It achieves them, ripens them”. Since *t’ing* (*d’ieng*, *p’ing sheng*, *g*) in the sense of *ting* (*d’ieng*, *k’ü sheng*, *h*) very well can be a Kt for *ch’eng* (*d’ieng i*), our *d’ók a.* might be Kt for *shu* (*d’ók j*), phr. *c.* thus being Kt for phr. *f.* On the other hand, there may have been two divergent text traditions and *a.* could have its value of *tu y ü e* ‘drug’: *c.* = “It settles them and (drugs:) remedies them”. In fact, the interpr. of phr. *c.* remains uncertain.

1706. *tu* (*d’ók a*) ‘poison’ Kt for *tu* (*tók b*) ‘ample’ in Shu: Wei tsí phr. *c.*, says Sî-ma Ts’ien, since in his quotation he replaces *a.* by *b.*: “Heaven (massively:) heavily sends down disorder”. — Plausible, see in detail Gloss 1507.

1707. *tu* (*d’ók a*) ‘poison’ Kt for *tu* (*d’uk b*) ‘alone’ says Chu Hi on Ch’u: Kiu chang (Ch’ou sî) phr. *c.*, where another text version had *d.*; “Why would I alone love this refractoriness?” The last characters *e.* would then stand for *f.* — Possible. But the version *c.* likewise makes good sense, with Wang Pi: “Why should this be an *e.* loyalty [disagreeable like] *a* (poisonous:) nasty drug?”

f 急 g 歎 艱 1699 a 堵 b 土 c 處 焉 之 堵 1700 a 杜 b 廩 c 閉 d 廩 乃
 獲 e 杜 乃 獲 1701 a 咄 b 朝 c 商 咄 d 宋 朝 1702 a 歎 b 度 c 惟 其 歎
 既 茨 d 惟 其 廩 e 塗 f 塗 塗 1703 a 度 b 宅 c 不 度 於 善 d 居 e 度 是
 鎬 京 f 宅 是 鎬 京 g 度 之 莞 莞 h 投 i 坡 1704 a 毒 b 督 c 以 此 毒 天
 下 d 治 e 役 f 荼 苦 g 無 門 無 毒 h 靖 i 保 j 堡 k 寶 l 一 宅 而 寓 m
 每 1705 a 毒 b 畜 c 亭 之 毒 之 d 育 e 德 畜 之 長 之 育 之 f 成 之 熟 之
 g 亭 h 定 i 成 j 熟 1706 a 毒 b 篤 c 天 毒 降 災 1707 a 毒 b 獨 c 何

1708. t' u (*d'uk* a) 'alone' Kt for s h u (*ḡōk* b) 'who' says Kao Yu on Lü: Pi ki phr. c.: (Your words are plausible), "who is like that man a while ago?" (he spoke less well). — Unlikely. c. = (Your words are plausible), but merely compared with [those of] that man a while ago".

1709. t' u (*t'o* a) 'earth, soil' Kt for t o (*d'ág* b) 'to measure' says Chu Tsün-sheng on Chouli: Ta sī t'u phr. c.; "With a t' u-k u e i T'u tessera he measures the land and institutes the territories". This because Cheng Hūan says "a. is equal to b". In Cheng's time the Arch. *d'ág* had already become *d'o*. — Reject. t' u a. here certainly means 'to measure' (as in several other Chouli passages, under T'u fang shī, under Tien juei), but this is an extension of meaning, a verb 'to soil' meaning 'to test the quality or quantity of the soil'. This is best expressed in another Ta sī t'u phr. d.: "By the T' u-k u e i method he ("soils":) measures the depth of the soil". The T' u-k u e i "measuring tessera" was then secondarily used for taking other kinds of measures.

The use of t' u a. as such a verb has an interesting parallel in the word w u e. 'thing, object' which occurs for instance in Tso: Ch'eng 2 phr. f.: (When the former kings laid out the boundaries of the lands) "they ("thing-ed":) tested the suitability of the [various] soils".

1710. t' u (*d'o* a) 'mud, mire, to smear' Kt for w u (*wo* b) 'to plaster' says Ma Sū-lun on Chuang: Jang wang phr. c. — Reject. c. = "to smear (to soil) our bodies".

Similarly, on Li: Nei tsê phr. d.: "When the (smearing:) plastering was all dried" Chu Tsün-sheng says a. Kt for b. — Reject.

1711. t' u (*d'o* a) 'Sonchus; a kind of reed; bitter' Kt for s h u (*ḡō* b) 'slow' says Cheng Chung on Chouli: Kung jen phr. c.: "In cutting the "eyes" (in the wood for the bow) one must go slowly". This is confirmed by Shu: Hung fan, Fu Sheng's text version, phr. d., where the standard version has e. (see Gloss 1556, cf. also Gloss 1911).

Again, on Li: Yü tsao phr. f. Cheng Hūan says a. Kt for b.: "The feudal princes had [a tablet called] s h u the receding one" (less strong and rigid than the t' i n g tablet used by the king). — This was due to Cheng's knowledge of the Chouli case above, but as an "etymology" of the tablet name in question it is a dreadful speculation. (The phr. recurs as g. in Ta Tai li: Yü tai tê and in Sün: Ta lüe, where Yang Liang follows Cheng). Liu Sin-yüan (K'i ku shī 2:49) identifies a char. h. in the Mao Kung Ting inscr. with this a. 'tablet' in f. g., which is convincing. The Kuangya: Shī k'i has an entry i. = j., but there are no early text examples of this. Ts'ieyün reads this i. (*ḡwo* =) Arch. *ḡō*, merely following Cheng's gloss in Li. Since this reading is due to a fancy etymology of Cheng's, we should say that the Arch. reading of a., h., i. = 'tablet' is uncertain. (GSR 82: x should be corrected accordingly).

1712. t' u (*d'o* a) 'Sonchus; a kind of reed; bitter' Kt for t s i e (*dz'äg* b) 'bedding of straw for sacrificial gift' says Chu Tsün-sheng on Ta Tai li: Hia siao cheng phr. c.: "One collects the beddings". — Reject. c. = "One collects the t' u reeds" (for the beddings).

1713. t' u (*t'wət*, *d'wət* a) 'to burst through, to burst forth, suddenly' Kt for k ü

(*g'wat* b) 'to dig out' says Chu Tsün-sheng on Tso: Siang 25 phr. c.: "In the night they dug through the wall of Ch'en". This because Tu Yü explains a. by d. — Reject. c. = "In the night they burst through the wall of Ch'en".

1714. *t' u* (*t'wat*, *d'wat* a) 'to burst through, to burst forth, suddenly' in Ode 102 phr. b. has its regular meaning: "All of a sudden he will wear the cap of manhood". But Lu Tê-ming here reads a. *t'wât*, which reveals that some early tradition took it to be Kt for *t' o* (*t'wât* c) 'to strip, to cast off': "Casting off [his boyhood] he will wear the cap of manhood". — Reject.

1715. *t u a n* (*twán* a) 'tip, point, upright, regular, correct' etc. Kt for *ch u a n* (*tiwan* b) 'alone, exclusively, to monopolize' says Wu K'ai-sheng on Shu: Ku ming (K'ang wang chī kao) phr. c.: "Thereby they exclusively held the mandate from God on High". — Possible but unnecessary. The early interpr.: "There was a straight (correct) mandate" is inferior to that of Yü Yüe, who points out that *t u a n* a. is well attested in the sense of 'beginning': c. = "Thus they began their mandate from God on High", see Gloss 2017.

1716. *t u a n* (*twán* a) 'tip, point, upright, regular, correct', etc. Kt for *ch u a n* (*tiwan* b) 'to turn round' says Yü Yüe on Li: Yüe ki phr. c.: (The notes) "When forming a sequence are rolling like strung pearls". — This makes poor sense. c. = (The notes) "when forming a sequence come orderly (straight) like strung pearls".

1717. *t u a n* (*twán* a) 'tip, point, upright, regular, correct' etc. occurs in Hanfei: Shī sie phr. b. and the comm. all define a. here by c. 'starting point, cause': "It was not because he had cause to hate Tsī Fan". But in Sün: Li lun and Sün: Yi ping we find the phr. d. 'to hate, to detest'. This *t u n* (*twán* e) 'solid, ample' is in both Sün places defined as = f. 'ample' by Yang Liang: "strongly to detest". Later comm. have had various other explanations, e.g. that e. is short for *t u e i* (*d'war* g) 'to detest', which would make a good binome. Yang's unaltered text, however, will do just as well, and then it seems possible that the awkward *twán* a. in phr. b. is Kt for *twán* d., since the two phrases b. and d. are so strongly analogous.

1718. *t u a n* (*twán* a) 'tip, point, upright, regular, correct' etc. Kt for *h u a n* (*xuán* b) 'to shout' says Chang Ping-lin on Kuan: K'ing chung, hia phr. c.: (The

毒藥之寥寥兮^d 何獨樂斯之寥寥兮^e 寥寥^f 蹇蹇 1708 a 獨^b 孰^c 獨如嚮之人 1709 a 土^b 度^c 以土圭土其地而制其域^d 以土圭之法測土深^e 物^f 物土之宜 1710 a 塗^b 朽^c 塗吾身^d 塗皆乾 1711 a 荼^b 舒^c 斲目必荼^d 曰荼^e 曰舒^f 諸侯荼^g 諸侯御荼^h 璫ⁱ 璫^j 笏 1712 a 荼^b 藉^c 取荼 1713 a 突^b 掘^c 宵突陳城^d 穿 1714 a 突^b 突而升兮^c 脫 1715 a 端^b 專^c 用端命于上帝 1716 a 端^b 轉^c 累累乎如貫珠 1717 a 端^b 非以端惡子反^c 故^d 敦惡^e 敦^f 厚^g 慙 1718 a 端^b 謹^c 端謹晨樂聞於三衢^d 晨^e 振^f 晨譟於

30 000 female musicians) "shouted and made music [so that] it was heard unto the three streets" (he says d. stands for e.); h u a n-s a o would then be a binome. — Reject. If the traditional text is correct, a. has its meaning 'starting-point, to start': c. = "They started shouting their morning music" (i.e. all from the morning, throughout the day). But the text is uncertain, T'ai p'ing yü lan (Jen shi pu 134) quotes f.: "In the morning they shouted at the Tuan-men gate (of the palace), their music was heard unto the three streets".

1719. t u a n (*twán* a) 'black straight robe' Kt for y i (*dia* b) 'lower hem of robe' says Yü Sing-wu on a Mo passage; refuted in LC I par. 108.

1720. t u a n (*twán*, *d'wán* a) 'to cut off; to decide' Kt for c h u a n (*tíwan* b) 'exclusively; single-minded, wholly devoted to' says Ho Hiu on Shu: Ts'in shi phr. c. — Refuted in Gloss 2113. c. = "(a man of decision:) a resolute one".

1721. t' u a n (*d'wán* a) 'to make round, a bundle' Kt for t' i n g (*d'ien* b) 'stalk' says Yü Sing-wu on Mo: King hia phr. c.: "to regard a pillar as a stalk". — Reject, c. = "to regard a pillar as a (bundle:) faggot".

1722. t u e i (*d'wád* a) 'glad' proposed to be Kt for various words, see in detail par. 1692 above.

1723. t u e i (*d'wád* a) 'glad' Kt for t u e i (*d'wad* b) 'troop' says Yang Liang on Sün: Yi ping phr. c.: (The army, if it is d. extended, is like the long blade of the Mo-ye sword) "if it is (trooped:) concentrated, it is like the sharp point of Mo-ye". Yang's conclusion is based on the antithesis of y e n d. 'to draw out, to extend' and our a. — In Sin sü the text has j u e i (*d'iwad* e) 'sharp' instead of a. and Yü Yüe rightly says that a. is a short-form of e.: "When (sharpened:) well trained, it is like the sharp point of Mo-ye". Thus, the army is both far-reaching and effective. In the same Sün chapter we find the phr. f. "sharpened (well trained) soldiers".

1724. t u e i (*twad* a) 'counterpart' to respond, in response' Kt for s h u (*d'iwat* b) 'to transmit, to narrate' says Wen Yi-to (Erya sin yi) on the phr. t u e i y a n g c. "to narrate and extol" so common in bronze inscriptions and texts. Ch'en Meng-kia (K'ao ku hüe pao 11, 1956, p. 75) says the same on several analogous inscription phrases. — Unnecessary and unlikely. a. makes everywhere good sense as it stands. "In response I extol..." etc. Similarly, Ch'en says t u e i (*d'wad* d) 'a troop' is Kt for b. in the Hien-fei Kuei inscr. phr. e.: "I presume to narrate on the sacrificial vessel". Here Kuo Mo-jo states that d. is Kt for a.: "I presume to make response [to the favour] on the sacrificial vessel". Simple and convincing.

1725. t u e i (*twad* a) 'counterpart; to respond to, in response' Kt for s u e i (*dziwad* b) 'to advance, to go along, to follow' says Yü Yüe on Sün: Ch'eng siang phr. c. As pointed out by Wang Nien-sun, the order has been inverted: c h u n g must stand at the end since it rimes with d. Yü thus obtains e.: "If you want to follow your sincere heart". — Wang had "corrected" the line into f.: "If you want to (lay open:) reveal your sincere heart", and Ho Yi-hang into g., whatever that may mean. Both emendations are arbitrary and unallowable. Yü's Kt is unnecessary and unlikely. e. = "If you want to give in response [to the ruler] your (sincere heart:) loyalty".

1726. t u e i (*twəd* a) 'counterpart; to respond, in response'. In Yili: Shī sang li phr. b.: "For binding the feet (of the dead person) one uses the stool of repose" there is a Kin-wen variant given by Cheng Hūan: c. Whether a. (*twəd*) here is Kt for d. *cho*, *chuei* (*tʰwat*, *tʰwad*) is doubtful, the phonetic discrepancy being so great. Possibly there were two text traditions, and a. in phr. c. may have had its fundamental meaning: "For (pairing:) placing side by side the feet".

1727. t u e i (*twər* a) 'mound' (same word as b.) Kt for t' u n (*d'wən* c) 'camp, garrison place' says Kuo Mo-jo on the Siao ch'en Tan Chī inscr. phr. d.: "He was in the Ch'eng camp". — Very doubtful. More likely it is (with various authors) a form for shī e.

1728. t' u e i (*t'wəd* a) 'to withdraw' Kt for t u e i (*d'wər* b) says Yü Sing-wu on Mo: Ming Kuei, hia phr. c. He interprets b. as meaning 'to kill', following Chao K'i on a Shu passage: "With weapons, poisons, water and fire they kill innocent people in the roads". But b., in spite of Chao K'i, has no such meaning, it means 'to detest', see Gloss 1646, which makes no sense here. Again, on Yen-tsī: Wen, hia phr. d. Yü Sing-wu says a. is Kt for t u n (*twən* e), which he says means f. 'to press, to force': "not with force repress people's rulers"; but, again, e. probably has no such meaning (though advocated by the Han school in Ode 40, see Gloss 112).

The t' u e i a. in phr. c. has tempted to various emendations (Yü Yüē: wrong for f.; Sun Yi-jang: for g.; Su Shī-hüē: for h.), all arbitrary and unconvincing. Possibly a. 'to retire, to withdraw' is correct and is used as a causative: 'to cause to withdraw' = 'to repulse': c. = "With weapons . . . they repulse innocent people in the roads"; d. = "not with force to repulse people's rulers".

1729. t u n (*twən* a) 'solid, thick; staunch; to mass' etc. is Kt for a word t u e i (*twər*) 'to carve, to engrave' in Ode 246 phr. b. and in Ode 284 phr. c. The char. *chuei* (*tʰwər* d) in Ode 238 phr. e. likewise serves as Kt for that same word *twər* 'to carve'. It is synonymous with a word t i a o (*tiōg* f) 'to carve, to engrave' which occurs in Ode 246, Lu school, phr. g. corresponding to the b. of the Mao school. Similarly, in Ode 238 the Lu school had h. or i.

That our a. ~ d. in these phrases should likewise be read *tiōg* is an idea first proposed by Sū Miao (evidently due to the Mao: Lu variants), but there is an

端門樂聞於三衢 1719 a 端 b 施 1720 a 斷 b 專 c 斷斷猗 1721 a 搏
b 達 c 以極為搏 1722 a 兌 1723 a 兌 b 隊 c 兌則若莫邪之利鋒 d
延 e 銳 f 銳士 1724 a 對 b 述 c 對揚 d 隊 e 敢隊于舞 1725 a 對 b
遂 c 欲哀對 d 從凶江 e 欲對哀 f 欲剖哀 g 欲哀封 1726 a 對 b 綴
足用燕几 e 對足 d 綴 1727 a 咎 b 堆 c 屯 d 在成宮 e 師 1728 a 退
b 慙慙 c 以兵刃毒藥水火逼無罪人乎道路 d 不以威彊逼人君
e 敦 f 迫 g 迫 h 遇 1729 a 敦 b 敦弓 c 敦琢 d 追 e 追琢 f 彫 g 彫

amusing inconsistency: in phr. e. Sū reads d. *tiōg* but Lu Tê-ming reads it *twər*; in phr. b. Sū reads a. *twər* but Lu Tê-ming reads it *tiōg* (!)

The reading *tiōg* for a. and d. should, of course, be rejected, *twər* and *tiōg* being simply synonymous. An idea that both a. and f. could mean 'painted' (for a. based on a definition in Shuowen, for f. on a gloss by Tu Yü on Tso: Sūan 2) should be rejected. See in detail Glosses 807 and 882 and LC I par. 210.

1730. t u n (*twən* a) 'solid, thick, staunch; to mass' etc. Kt for t' u n (*d'wən* b) 'to accumulate, to collect' says Cheng Hüan on Ode 263 phr. c.: "He grandly collected [his troops] on the Huai bank". — Unnecessary. Lu Tê-ming reads *twən*, as usual, defined as = d.: "He grandly (made thick:) concentrated (massed) his troops"; *twən* and *d'wən* are closely cognate, see Gloss 112.

1731. t u n (*twən* a) 'solid, thick; staunch; to mass' etc. Kt for t u a n (*twán* b) 'to cut' says Chu Tsün-sheng on Chuang: Shuo kien phr. c., this because Sū Miao here defines a. by t u a n (*tuán* d) 'to cut off, to break'. Lu Tê-ming, though still reading a. *twən*, follows Sī-ma and interprets him thus: "I will make the warriors cut (wound) with the swords", which is a wrong construction. Sī-ma probably meant a. Kt for d. 'to break off': "I will make the warriors break swords [with you]". — Kuo Sung-tao, still reading a. *twán*, defines it as = e.: "I will make the warriors handle their swords". He refers to Ode 300 phr. f. where Cheng Hüan defines a. by e.; this, however, was refuted in Gloss 1162. Again, in Meng: Kung-sun Ch'ou, hia phr. g. Chu Hi defines a. by e.: "You let me, Yü, direct (handle) the carpentry [of the coffin]"; but Chao K'i took a. here as the ordinary 'thick, ample' (h): "You let me, Yü, make thick the (carpentry:) coffin" (Chu Tsün-sheng: a. here Kt for t u (*tók* i.; excluded). While Chu Hi here would seem preferable, his interpr. has no pre-Han parallels and is therefore no sufficient support for Kuo's expl. of phr. c.

Ma Sū-lun on phr. c. says *twən* a. is Kt for t u e i (*twəd* j): "I will let the warriors match their swords [with you]". This makes good sense but is phonetically inferior to Sū Miao's *twən* for *twán*, which has a telling parallel in the next paragraph. 1732. t u n (*twən* a) 'solid, thick; staunch; to mass' etc. Kt for t' u a n (*d'wán* b) 'ample, numerous' in Ode 156 phr. c. and in Ode 246 phr. d., see in detail Gloss 390. 1733. t u n (*twən* a) 'solid, thick; staunch; to mass' etc. Kt for c h u n (*îñwən* b) 'a measure of breadth (of cloth)' in Chouli: Nei tsai phr. c., an ancient text version adduced by Tu Tsi-ch'un, where the orthodox version has d. The phr. is also wr. c. in Kuan: Kün ch'en. Chu Tsün-sheng thinks both a., b. and e. are Kt for c h u n (*îñiwən* f); reject.

1734. t u n (*twən* a) 'solid, thick; staunch; to mass' etc. Kt for t u n (*d'wən* b) 'buttocks, rump' says Chu Tsün-sheng on Yi Chou shu: Wu shun phr. c.: "When one soldier is behind, he is called "the rump". — Plausible. When tien (*d'ien* d) 'hall' is used in the sense of 'the rear [of an army]', it is always read tien (*tien*), e.g. by Lu Tê-ming on Lun: Yung ye. It seems doubtful whether this is correct: it might really be a short-form of b. "the rump" of the army, to be read *d'wən*, cf. par. 1736 below.

1735. t u n (*twən* a) 'solid, thick; staunch; to mass' etc. Kt for t a o (*d'ōg* b) = t a o (*d'ōg* c) 'to cover, a cover, a pall' says Cheng Hüan on Chouli: Sī ki yen

phr. d.: "... for each cover (over the coffin) there is one [supporting] stool". — Reject. Cheng's reason may be traced. In Li: Sang ta ki we find phr. e.: "A dignitary was encoffined with a coffin-pall" (the same phr. k u o-t a o occurs in Li: T'an Kung). Now Cheng believes that in phr. d. the p o (pāk f) was a corruption of k u o (kwāk g) 'coffin' (Wang Nien-sun even believes that f. is Kt for g) and here we thus have the same k u o-t a o as in Li phr. e., in other words that instead of h. we should read i.

All this is a wild speculation. The p o (pāk f) in d. was not equal to k u o (kwāk g) but it was a Kt for p o (b'āk) 'trellis' (with Sun Yi-jang, see LC III par. 1259). And twən a., which is often used as Kt for a word t u e i (twər) 'a kind of ritual vessel', with Hiang An-shī and Wang Ying-chī has that meaning here. c. = "For the trellis mat one used reeds ... for each Tuei vessel (placed near the coffin) there was one stool".

1736. t' u n (d'wən a) 'to accumulate' etc. Kt for tien (tiən b) 'the rear of an army' says Tu Tsī-ch'un on Chouli: Hiang shī phr. c.; an "ancient text version" (quoted by Cheng Hūan) read t' u n (d'wən e). This word e. properly means 'but-tocks, rump'. This was used as a drastic denomination for the small detachment which covered up the rear of a marching army. When b. has this meaning, it is a short-form for e. The awkward use of it here in phr. c. not only for those h o u in the rear but also t s' i e n in the front, where "rump" may seem an inadequate term, has caused Cheng Hūan to say that t' u n a. here means f. 'division' (Chang Ping-lin would take it as Kt for t u e i/twər g. 'a heap'). But evidently the "rump" is here used more freely for an outlying smaller detachment, whether in front or in the rear of the army. c. = "He inspects the (rumps:) outlying detachments in the front and in the rear". — This Kt d'wən a. confirms what was said in par. 1734 above, that b. in this sense should be read t' u n (d'wən) instead of the traditional tien (tiən).

1737. t' u n (d'wən a) 'to accumulate' etc. Kt for t u e i (twər b) 'mound' says Chu Tsūn-sheng on Chuang: Chī lo phr. c.: "When born on hills and mounds". — Unnecessary. d'wən 'an accumulation, a heap' is a good name for a mound. Sī-ma Piao therefore still reads a. d'wən, defining it as d. When Kuo Siang (ap. Shīwen) says "read like e." it is difficult to see what he has in mind, the e. having various readings and meanings.

3 h 彫琢 i 雕琢 1730 a 敦 b 屯 c 鋪敦淮漬 d 厚 1731 a 敦 b 制 c
使士敦劍 d 斷 e 治 f 敦商之旅 g 使虞敦匠 h 厚 i 督 j 對 1732 a
敦 b 淳 c 有敦瓜苦 d 敦彼行葦 1733 a 敦 b 淳 c 敦制 d 淳制 e 縛
制 f 準 1734 a 敦 b 臂 c 一卒居後曰敦 d 殿 1735 a 敦 b 肅 c 憐 d
其柏席用萑---每敦一凡 e 大夫殯以樽樽 f 柏 g 樽 h 其柏席每敦
i 其樽席每樽 1736 a 屯 b 殿 c 巡其前後之屯 d 前後之臂 e 臂 f
部 g 堆 1737 a 屯 b 堆 c 生於陵屯 d 阜 e 純 f 夫屯 1738 a 屯 b 難

Again, on Tso: Ai 1 phr. f.: "Men (soldiers) lay in garrison", Chang Ping-lin says a. Kt for b. — That *d'wən* a. 'to accumulate' is frequently used in the sense of 'to bring together soldiers as a garrison, to garrison, a garrison' is very natural; no Kt needed. Lu Tê-ming under f. says a. read *d'wən*.

1738. t' u n (*d'wən* a) 'to accumulate' etc. as name of the 3rd hexagram in the Yi is considered by early scholars as Kt for a word *chun* (*tɿwən*) — so Lu Tê-ming. Wang Pi defines this as meaning 'a difficult beginning, a difficulty' (b). This is based on the T'uan (early comment) which says c.: "When hard and soft first interact, there is initial difficulty". Lu Tê-ming says *tɿwən* means d.: "Difficulty; fullness". The somewhat surprising "fullness" is due to a later line in the T'uan, e.: "When thunder and rain act, there is fullness".

The T'uan is undoubtedly a pre-Han text. We have, however, a quite different interpretation in another early text: Kyü: Tsin yü 4, where an orator expatiates on this Kua: f. "The a. means ample, ampleness"; and g. "When the civil and the military are both (complete:) perfect, that is the height of ampleness; therefore it is called a." Chu Tsün-sheng then says that *d'wən* a. is Kt for *tun* (*twən* h) 'ample, ampleness' (a word current in Shu, Glosses 1277, 1297, 1305). *d'wən* a. 'to accumulate' and *twən* h. 'ampleness' are, of course, cognate words. — Like most of the gibberish in the Yi, this one cannot be safely explained.

1739. t' u n (*d'wən* a) 'to accumulate' etc. Kt for *ch'un* (*dɿwən* b) says Liu Sin-yüan (K'i ku shi 2:12 b) on the Chu Kung Wang inscr. phr. c., which stands for the regular d., a kind of bulb-shaped bell. — Plausible.

1740. t u n g (*d'ung* a) 'to move, to be moved' Kt for *k'ung* (*k'ung* b) 'to fear' says Ma Sü-lun on Chuang: Shan mu phr. c. — Reject.

1741. t' u n g (*d'ung* a) 'to join, together' etc. Kt for *chung* (*ɿjung* b) 'a kind of wine vessel' says Chu Tsün-sheng on Shu: Ku ming phr. c. — Refuted in Gloss 1998. t' u n g a. is a corruption of the archaic form of the char. *ki a d.*, see in detail the said Gloss.

Again, on the Ts'i Hou Hu (Meng Kiang Hu) inscr. phr. e. Kuo Mo-jo says t' u n g (*d'ung* f) 'bronze' (etymologically the same word as a.: 'alloy, mixture' = 'bronze') is Kt for b. It is, however, doubtful whether the graph in the inscr. is really f. (see the good rubbing in Wu Ta-ch'eng's K'ia chai 14:4). Jung Keng (Shang chou yi k'i) deciphers it as g., Yü Sing-wu (Shuang kien yi ki kin wen süan) as h. The graph *chung* b. in the sense of 'bell' occurs, clearly written b., earlier in the same inscription.

1742. t' u n g (*d'ung* a) 'to join, together' etc. Kt for *t'ung* (*t'ung* b) 'to penetrate, to communicate with' says Yü Yüe on Chouli: Ta chu phr. c.: (He directs the six kinds of prayers) "in order to communicate with the Spirits (of the three classes:) Kuei, Shen, Ch'i". — Yü adduces a following line: (He makes the six kinds of formulas) d. But the very fact that the text in two consecutive lines has different characters makes Yü's Kt improbable and it was not accepted by Sun Yi-jang: c. = "in order to make the Kuei, Shen and Chi concordant [with the praying people]"; Sun: a. = e.

1743. t u n g (*d'ung* a) 'a youth' etc. Kt for *tu* (*d'uk* b) 'alone' says Ma Jung

(ap. Shīwen) on Yi: Kua 20 phr. c.: “a single-minded contemplation”. — Reject. Cheng Hūan gives a. its ordinary meaning: c. = “a (boy-like, inexperienced:) naive contemplation”.

1744. t' u n g (d'ung a) ‘a youth’ Kt for t' u (t'uk b) ‘bald’ says Ma Sü-lun on Chuang: Sü Wu Kuei phr. c. “a territory with (bald soil:) soil without vegetation”. — Reject. a. by extension means ‘young animal without horns’ (Ode 256) and hence ‘bald-headed, bald’.

1745. t s a (dz'ap a) ‘to mix, mixed’ Kt for t s a (tsap b) ‘a round, a circle’ says Kao Yu on Lü: Yüan tao phr. c.: “all round and in (a reverting circle:) a closed circle”. — Plausible.

Again, on Kyü: Yüe yü, hia phr. d. Yü Yüe says a. Kt for b.: “They all round get the punishment”. — Unnecessary. Wei Chao defines a. by e. ‘all’: “They (mixed:) indiscriminately (without distinction) get the punishment”. This is convincing.

1746. t s a i (tsag a) ‘calamity, injury’ Kt for h a i (g'ad b) ‘damage’ says Ma Sü-lun on Chuang: Shan mu phr. c.: “Their skins occasion them damage”. — Reject. This is one example among hundreds (not recorded in our work here) which reveal the extreme ignorance of this famous author in regard to the archaic sound categories.

1747. t s a i (tsag a) ‘steward’ etc. Kt for t s' a i (ts'ag b) ‘appanage’ says Wang Nien-sun on Li: K'ü li phr. c.: “If you ask about the wealth of a t a f u dignitary, he has an appanage and (eats:) is supported by the labour [of the people]”. — This is tempting, since in Li: Li yün we find phr. d. But it is not necessary to tamper with the traditional text; the two texts need not be identical. a. can mean ‘steward, major domo’ (hence also minister to the king) but also ‘commandant (governor) of a city’. The latter is very common (Tso: Siang 7 and *passim*; Lun: Kung-ye Ch'ang and *passim*). Cheng Hūan takes our a. in this sense in phr. c.: “He has t s a i [the position of] a commandant (governor) and is supported by the labour [of its people]”.

The choice is facilitated by a parallel in Kyü: Tsin yü 4 phr. e.: “The common people (eat:) are supported by their labour, the officials and commandants (governors) are supported by what has been (applied to:) allotted to them” (sc. as appa-

c 剛柔始交而難生 d 難也 盈也 e 雷雨之動滿盈 f 屯厚也 g 文武具厚之至也 改曰屯 h 惇 1739 a 屯 b 鍾 c 屯于 d 鍾于 1740 a 動 b 恐 c 振動 1741 a 同 b 鍾 c 同冒 d 罕 e 鋒闕。銅 f 銅 g 鉞 h 鉞 1742 a 同 b 通 c 以同鬼神示 d 以通上下親疏遠近 e 和協之 1743 a 童 b 獨 c 童觀 1744 a 童 b 堯 c 童土之地 1745 a 雜 b 市 c 園周復雜 d 雜受其刑 e 俱 1746 a 災 b 害 c 其皮為之災 1747 a 宰 b 采 c 問大夫之富有宰食力 d 大夫有采 e 庶人食力 官宰食力 1748 a

nage). Huei Tung advocates that in our Li phr. c. the *sh ī li* should be corrected into *sh ī kia* (in accordance with phr. e.), *li* being a truncated character which should be *kia*. Be this latter as it may, the parallel confirms Cheng Hūan's interpr. of phr. c.

1748. *ts a i* (*tsəg a*) 'steward' etc. Kt for *ch ung* (*tʰung b*) 'mound; high, great' says Chu Tsün-sheng on Kung-yang: Hi 33 phr. c.: "The trees on your grave-mound have to be fathomed with both arms" (they are thick and you are old). This because Ho Hiu defines a. by b. — Reject. In Han time there was a word *ts' a i* (*ts'əg*) written d. (Fang yen) or e. (Kuang ya) meaning b. Our *tsəg a*. was probably Kt for this d. ~ e. The loan was facilitated by the existence of the well-known binome *ch ung-tsa i f*. ("the high eminence", the prime minister).

1749. *ts a i* (*tsəg a*) 'carriage, to carry; to start' etc. and *ts a i* (*dz'əg a*) 'to load' Kt for *ts i* (*tsiəg b*) 'recently broken field' says Cheng Hūan on Ode 212 phr. c. — Refuted in Gloss 683, *ch' u-tsa i* is a synonym binome (for *ts a i a*. 'to start' see Gloss 311). c. = "We start [work] on the southern acres".

Again, on Yi: Kua 9 phr. d. Wen Yi-to, referring to Cheng's erroneous gloss above, says a. Kt for b. Some early text versions had *tək e*. inst. of *tək f*. and Wen follows this, the line then being equal to g.: "It has rained, it has stopped, it is still possible to break soil". But there is nothing in the whole Kua 9 referring to agriculture. Kao Heng (Chou Yi ku king kin chu) refers the line to a traveller and (reading h) explains: "it is still possible to go by carriage". Yet the whole Kua refers to the movements of clouds and rain. The principal text has first: i. = "There are dense clouds, but it does not rain; they come from our western borders". The T'uan comm. expounds: j. = "There are dense clouds but it does not rain; yet they (the clouds) are still moving, they come from our western borders". Later (under *sh ang ki u*) we have phr. d.: "It has rained, it has stopped, but still its (the rain's) (virtue:) power *ts a i* (is loaded:) is there in full measure". And the Siang explains k.: "It has rained, it has stopped, but [its power] is (heaped and loaded:) there in full measure".

1750. *ts a i* (*tsəg a*) 'carriage, to carry; to start' etc. and *ts a i* (*dz'əg a*) 'to load' Kt for *sh ī* (*dʒ'ia g b*) 'business' says Tuan Yü-ts'ai (followed by many later authors) on Ode 235 phr. c.: "The actions of Heaven". This because Mao Heng defines a. as meaning b. Similarly Shu: Yao (Shun) tien phr. d. is paraphrased by Si-ma Ts'ien as e. — Refuted in Gloss 767. The word a. often has the meaning 'to start' (Ma Sü-lun then believes that it is Kt for *sh ī* /*dʒ'ia g f*; reject), see for full documentation Gloss 311, and the meaning 'action' is an extended sense: 'to start, to undertake, enterprise'.

Again, on Ode 236 phr. g. Mao Heng defines a. as = h. and Ch'en Huan believes that Mao took *tsəg a*. as Kt for this *sh ī* (*dʒ'ak h*) 'to know': "When Wen Wang first had knowledge". For this and other explanations of g. see Gloss 767. Here again a. has the same meaning as above: "When Wen Wang began his (enterprise:) action".

1751. *ts a i* (*dz'əg a*) 'to be in, at, on' etc. Kt for *ts' a i* (*ts'at b*) 'to examine' says Ho Yi-hang on Shu: Yao (Shun) tien phr. c. (Gloss 1255). This being impossible,

Chu Tsün-sheng would have a. to be Kt for s ī (*siæg d*) 'to spy on' = 'to examine'. — Refuted in Gloss 751. a. by extension often means 'to dwell on, to keep the mind on, to ponder, to examine'.

1752. t s' a i (*ts'ád a*) 'grass-land, steppe' Kt for s a (*sát b*) 'to scatter' (a poorly attested word), here in the sense of 'to banish' say Lu Tê-ming and K'ung Ying-ta on Tso: Chao 1 phr. c., where the first t s' a i would be this Kt: "He killed Kuan-shu and banished Ts'ai-shu". This because Tu Yü defined a. here as = d. (Kuo Mo-jo would take a. as Kt for t s' u a n/*ts'wán e*.; reject). — Refuted in Gloss 1272 and LC par. 1445. The first t s' a i (*ts'ád*) is rather Kt for s h a i (*sád f*) 'to reduce': "He killed Kuan-shu and reduced [the punishment of] Ts'ai-shu".

Again, on Shu: Yü kung phr. g. Ma jung says a. Kt for s h a (*sát f*) 'to kill': "[The next] 200 li are [the people] (to be killed:) under penal law". Cheng Hün: a. Kt for *sád f*. 'to reduce': "[The next] 200 li are [the people with] reduced [revenues]". — Refuted in Gloss 1390. g. = "[The next] 200 li are the grass-land (steppe) people".

1753. t s' a i (*ts'æg a*) 'to gather, to pluck' etc. Kt for s h ī (*dž'æg b*) 'work, affair' say Tuan Yü-ts'ai and Chu Tsün-sheng on Shu: Yao tien phr. c.: (Who will) "(conform himself to:) carefully attend to my affairs", and several analogous phrases. All the earliest commentators regularly define a. by b., see Gloss 1233, but the phonetic discrepancy is too great. a. *ts'æg* was Kt for a homophonous *ts'æg* 'affair'.

1754. t s' a i (*dž'æg a*) 'talent, endowment' etc. Kt for s h ī (*dž'æg b*) 'work, affair' says Wei Chao on Kyü: Lu yü, hia phr. c., where Tso: Siang 4 has d. Yang Shu-ta, on the contrary, takes b. as Kt for a. — Refuted in LC III par. 1534.

1755. t s' a i (*dž'æg a*) 'talent, endowment' etc. Kt for t s' a i (*ts'æg b*) 'variegated, motley' says Sun Yi-jang on Ta Tai li: Si tai phr. c.: (The one who) "when one displays (motley:) gay colours and refined sounds (music) does not look nor listen". — Unnecessary. There is parallelism between t s' a i a. and siu 'to cultivate, to refine', and t s' a i a. 'talented' is used with an extension here: "When one displays (perfected:) exquisite colours and refined sounds".

1756. t s' a i (*dž'æg a*) 'wood stuff, material; qualities' Kt for c h' u e i (*džia b*) 'to hang down; border' says Chu Tsün-sheng on Kuan: Ti yün phr. c.: "The sides

宰₆冢₇宰₈上之木拱矣₉采₁₀塚₁₁塚₁₂ 1749 a 載₁₃蓄₁₄載₁₅南
畝₁₆既雨既處尚德載也₁₇得₁₈德₁₉尚得蓄也₂₀尚得載也₂₁密雲
不雨自我西郊₂₂密雲不雨尚往也自我西郊₂₃既雨既處尚積載也₂₄
1750 a 載₂₅事₂₆上天之載₂₇帝之載₂₈帝之事₂₉始₃₀文王初載₃₁
誠₃₂ 1751 a 在₃₃察₃₄在₃₅璿璣₃₆司₃₇ 1752 a 蔡₃₈檠₃₉殺管叔而蔡蔡叔
放₄₀竄₄₁殺₄₂二百里蔡₄₃ 1753 a 采₄₄事₄₅若予采₄₆ 1754 a 才₄₇事₄₈
咨才為諏₄₉咨事為諏₅₀ 1755 a 才₅₁采₅₂見才色修聲不視聞₅₃ 1756

(slopes) of the mountain"; he adds: "some say Kt for t s' ê (*tɕjək* d) 'side', this will likewise do". Yin Chi-chang defines a. here as = e. 'side'. — Reject. The first idea is phonetically impossible. The second is excluded by the fact that the very next line runs f., and it is unlikely that the same word would first be written with a Kt a. and then with its proper char. d. c. = "The wooded parts of the mountain". 1757. t s' a i (*dz'æg* a) 'resources, wealth' Kt for b. (Anc. *ɕam*) 'brownish' (silk) but not in this reading and sense but read Anc. *dz'æi* (corresponding to Arch. *dz'æg*) 'just, barely' says Yü Yüe on Kuan: To ti phr. c.: "One furnishes soldiers (barely:) just sufficient". — The phr. t s' a i t s u d. 'just enough' is common in Han time texts (Shī ki: Hiao Wen pen ki, Han shu *passim*) and Yü is certainly right in the interpretation. Later on t s' a i e. was used in the same way, and is so today. But it is improper to say that a. is Kt for b. The char. b. is known from no pre-Han text, neither in the reading *ɕam* nor in the reading *dz'æg*. It is a problem of Han time phonetics how the char. *ɕam* could be applied to a word Anc. *dz'æi*. We should say that Arch. *dz'æg* a. 'wealth' was used for a homophonous *dz'æg* 'just, barely' and from Han time it became common to write it b. as well.

1758. t s a n (*dz'ân* a) 'a kind of jade; jade libation handle' Kt for h u a n (*g'wân* b) 'h u a n tessera' says Yü Sing-wu on Ode 262 phr. c. — Reject. The char. b. is given by Hū Shen as the proper form for h u a n (*g'wân* d) in the phr. h u a n k u e i e. "Huan tessera", but it is known from no early text. c. = "I give you a t s a n libation ladle with a k u e i handle".

1759. t s a n, c h e n (*tsəm*, *tɕjəm*, p'ing sheng, a) 'hairpin' Kt for b. (alleged readings *tsie/dz'jap* and *t s a n/tsəm*) 'quick, rapid' says Chu Tsün-sheng on Yi: Kua 16 phr. c.: "The friends gather [round him] rapidly". Both Wang Pi and Cheng Hūan define a. here as = 'quick, rapid', the h o (*g'áp* d) being equal to h o (*g'əp* e). — This is a typical case revealing how the scholasts have juggled with the Arch. words. Lu Tê-ming informs us that Sū Miao read a. in phr. c. *tɕjəm*, p'ing sheng; thus *tɕjəm* a., p'ing sheng, 'hairpin' Kt for a homophonous *tɕjəm* 'quick'. But, he says, Wang Su read it *tsəm*, shang sheng — thus taking *tsəm*, p'ing sheng, 'hairpin' as Kt for a *tsəm*, shang sheng, 'quick'. On the other hand, the word b. is well known from Ode 81 phr. f.: "Do not brusque an old friend". Kuang-yün reads b. Anc. *dz'jāp* = Arch. *dz'jap*, which is correct, since it is really id. with the common *dz'jap* g. But the Ts'ieyün had already given an alternative reading Anc. *tsəm* = Arch. *tsəm*, shang sheng, 'quick' and Lu Tê-ming on Ode 81 read b. in the same way. Now, a stem alternation *dz'jap* ~ *tsəm* is highly unlikely, and it is easy to see that Ts'ieyün's and Lu's *tsəm* (shang sheng) is due to a speculation that the word b. should be the same word as the a. of phr. c. in the famous Yi and then read in Wang Su's fashion: *tsəm*, shang sheng. This should, of course, be rejected (GSR 636 should be corrected in this sense). To make matters even more ludicrous: the reading c. (Wang Pi and Cheng Hūan) has to contest with several other early text versions; instead of a. there are 4 other versions (h) and nothing definite can be concluded about phr. c.

If, however, Wang and Cheng had the best text (c), their interpretation can be supported by Mo: Ming kuei phr. i.: (The punishment given by the Spirits) "is it

as quick as that?" The *ts' a n* (*ts'əm j*) 'grieved' is here obviously loan for our *tsəm* 'quick'. Hou Kuo, however, tries to preserve *a.* with its proper meaning: "The friends gather (hairpin-wise:) fastened together [with him]". Kao Heng would take *c.* as standing for *k.*: "The friends will slander him" (*sc.* being envious). Both speculations are inferior to the orthodox one (Wang, Cheng).

1760. *ts' a n* (*dz'án a*) 'to kill, to damage, cruel' etc. Kt for *tsien* (*tsjan b*) 'to clip' in the sense of 'to destroy' says Yü Yüe on Chouli: *Ta si ma phr. c.*: "If they drive away or kill their rulers, he destroys them". — Unnecessary. *a.* gives the same meaning.

1761. *ts a o* (*dz'óg a*) 'to make' and *ts' a o* (*ts'óg a*) 'to go to' Kt for *ts a o* (*tsóg b*) 'cooking range, stove' say Huei Shī-k'i and Wang Nien-sun on Chouli: *Shan fu phr. c.*: "With music one removes the (sacrificial) dishes to the cooking range". — Cheng Chung and Cheng Hūan took *a.* in its primary sense: "to [where one had] (acted:) started" (Chu Tsün-sheng therefore takes *a.* as Kt for *ch' u* /*t' i'ók d.* 'to begin'). Huei, however, points out that in Chouli: *Ta chu phr. e.*: "The second [kind of prayer] is called *ts' a o* (*ts'óg*)" there is a text variant *b.*, and Tu Tsī-ch'un there says that *b.* stands for *a.*; evidently *a.* Kt for *b.* in *phr. c.* is right.

Similarly, in Kuan: *Kin ts'ang* we find a *phr. f.* which corresponds to Kuan: *K'ing chung* 6 *phr. g.*, likewise *a.* Kt for *b.*

1762. *ts a o* (*dz'óg a*) 'to make' and *ts' a o* (*ts'óg a*) 'to go to' Kt for *ts a o* (*tsóg b*) 'to meet with' says Wang Mang on Shu: *Ta kao phr. c.*: "I have not met with wise men", and Wang Su and Pseudo-K'ung say the same on Shu: *Wen Hou chī ming phr. d.*: "I have met with Heaven's greatly blaming [me]". — Refuted in Gloss 1589. *c.* = "I am not (made:) perfected and wise". *d.* = "I have committed great errors towards Heaven". Similarly, on Shu: *Ta kao phr. e.* Wang Mang takes *a.* as Kt for *b.* — Refuted in the same Gloss 1589. *e.* = "In performing Heaven's service I have been remiss".

Again, on Chuang: *Ta tsung shī phr. f.* Chu Tsün-sheng says *a.* Kt for *b.*, taking *si a ng* as 'reciprocally': "Fishes meet each other in the water". — Possible, but there are two other alternatives: *ts a o a.* could mean 'to create' (*dz'óg*) "Fishes (create each other:) breed in the water", but this tallies badly with the following lines. Kuo Siang defines *a.* as = *g.* 'to go to' and Lu Tê-ming consequently reads it *ts'óg*: "Fishes (together:) all go to the water". This means that *si a ng* does not

a 材 *b* 垂 *c* 山之材 *d* 側 *e* 旁 *f* 山之側 1757 *a* 財 *b* 纁 *c* 給卒財足
d 財足 *e* 才 1758 *a* 瓚 *b* 獻 *c* 釐爾圭瓚 *d* 桓 *e* 桓圭 1759 *a* 簪 *b* 寗
c 朋盞簪 *d* 盞 *e* 合 *f* 不寗故也 *g* 捷 *h* 貸臧宗哉 *i* 若是之憎慤也
j 憎 *k* 朋嗑譖 1760 *a* 殘 *b* 翦 *c* 放殺其君則殘之 1761 *a* 造 *b* 寗 *c*
以樂徹于造 *d* 倣 *e* 二曰造 *f* 模造 *g* 瑾寗 1762 *a* 造 *b* 遭 *c* 弗造哲
d 造天丕愆 *e* 予造天役適 *f* 魚相造乎水 *g* 語 *h* 魚相與處於陸 *i*

mean 'reciprocally' but 'together', as in the phr. h. (in the same chapter): "When fishes together are on dry land". Kuo's interpr. is confirmed by the sequel: "That the fishes go to the water" [means that] h. "they dive down in the pools and then get their nourishment".

1763. *ts a o* (*dz'óg a*) 'to make' and *ts' a o* (*ts'óg a*) 'to go to' Kt for *ts i u* (*dz'íóg b*) 'to advance; to achieve, to accomplish' says Chu Tsün-sheng on Li: Wang chí phr. c.: "An (achieved:) perfected gentleman". — No Kt necessary. *ts a o* (*dz'óg a.*) means 'to create, to make, to form': c. = "A (formed:) perfected gentleman", see Glosses 817 and 1589.

1764. *ts a o* (*dz'óg a*) 'to make' and *ts' a o* (*ts'óg a*) 'to go to' Kt for *ts' i u* (*dz'íóg b*) says Sun Yi-jiang on Ta Tai li: Wu Wang tsien tsu phr. c. Sun refers to a word d. in Shuowen, by Hū defined as = 'toad', and b. would stand for this. — Very far-fetched. a. has its ordinary meaning; the line runs: "When making a lance, when making a lance, [observe:] if for a short while you are impatient, it may be a shame for your whole life".

1765. *ts a o* (*dz'óg a*) 'to make' and *ts' a o* (*ts'óg a*) 'to go to' Kt for *ch a o* (*d'íog b*) 'to initiate, to start, first' says Kuo Mo-jo on the Tseng Tsī Chung Sūan Ting inscr. phr. c.: "Sūan has first used his auspicious bronze". Yang Shu-ta adds that in the bronze inscriptions *ch a o* b. is often a mere "empty particle". — Unnecessary and unlikely. c. = "Sūan has worked and used his auspicious bronze."

It may be added that when a. means 'to make' Chu Tsün-sheng (on Ode 75 phr. d.) says a. is Kt for *ts o* (*tsák e*). Chang Chan on Lie: Huang ti likewise says a. "had the sound of e." — Reject.

1766. *ts a o* (*dz'óg a*) 'to make' and *ts' a o* (*ts'óg a*) 'to go to' Kt for *ts u* (*tsíók, dz'íók b*) 'to trample; depressed' etc. or for *ts u* (*tsíók c*) 'to trample; depressed; pressed, urgent' etc. says Pi Yüan, followed by Sun Yi-jiang, on Hanfei: Chung hiao phr. d.: (When Shun saw Ku-sou) "his mien was depressed (distressed)" and similarly Ta Tai li: Pao fu phr. e.: (Ling Kung) "distressed changed mien"; this compared with Meng: Wan Chang, shang phr. f.: (When Shun saw Ku-sou) "his mien was depressed (distressed)"; Mo: Fei ju, hia phr. g.: (When Shun saw Ku-sou) "he was depressed (distressed)", where h. obviously is a short-form for b. — The use of a. as Kt here is undeniable; was it for *tsíók* or for *dz'íók* or, for that matter, for the cognate word *ts' i* (*ts'íók i*) 'distressed'? Chu Tsün-sheng on phr. e. even proposes that *ts'óg a.* is Kt for *ts' u* (*ts'wət j*) 'brusquely'; reject.

1767. *ts a o* (*dz'óg a*) 'to make' and *ts' a o* (*ts'óg a*) 'to go to' Kt for *k' i a o* (*g'íog b*) 'bridge' says Chu Tsün-sheng on Ode 236 phr. c.: "He made bridge of boats to form a bridge". — Reject. Erya: Shī shuei having this ode in view says *ts a o-ch o u* was the *ch o u* of a king whereas dignitaries had *we i-ch o u* etc., and Mao Heng follows this. Kuo P'o commenting on Erya says d.: "to combine boats to form a bridge", and this definition is repeated by all the ancient commentators (Li Sün, Sun Yen, Sie Tsung); this is the reason for Chu Tsün-sheng's Kt expl. Yang Shu-ta, on the other hand, says *dz'óg a.* is Kt for *ts ü* (*dz'íu e*) 'to collect, to assemble'. — Reject. In phr. c. *ts a o* a. 'to make' is used with a free extension: "He (made:) arranged boats to form a bridge".

Again, on Chuang: Ta sheng phr. f. the a. is Kt for e. says Ma Sü-lun: "He (penetrates:) reaches to where all things assemble." — Reject. It is a moot question whether f. should mean: "He reaches to where all things *dz'óg* are created" or: "He reaches to where all things [strive to] go." The context appears to favour the latter.

1768. *ts a o* (*dz'óg a*) 'to make' and *ts' a o* (*ts'óg a*) 'to go to' Kt for *ts' i* (*ts'iar b*) 'helpful, convenient' says Chang Ping-lin on Kuan: Wen phr. c.: "The (helpfulness:) usefulness of the hook for the string (of the bow)". He refers to Ode 179 phr. d. — Reject. a. is a short-form for *ch' o u* (*ts'ióg e*) 'assistant, to assist'; c. = "The (assistance, cooperation:) contribution of the hook for the string."

1769. *ts a o* (*tsóg a*) 'cooking-range, stove' Kt for *ch a o* (*d'ióg b*) 'to initiate, to start; to delimit' etc. says Yang Shu-ta on the Ts'in Kung Kuei inscr. phr. c. which he compares with Ode 303 phr. d.: "He delimited and set boundaries for those [states between] the four seas" (for this phr. see in detail Gloss 875). — This seems tempting but it is phonetically weak. Kuo Mo-jo better: c. = e.: "He (made, formed:) arranged and helped the [states of] the four quarters." Cf. paragraphs 1765 and 1767 above.

In the Lü Chung inscr. there is a line f.: "Large bells 8 *s i*-series, adjunct to them 4 *t u*-series"; this acc. to Sun Yi-jang's interpr. (Chou k'üung shu lin k. 7) followed by Kuo Mo-jo. The a. would here be Kt for *ch' o u* (*dz'ióg g*) 'assistant'. A bold but tempting theory. Ma Sü-lun (Kuo hüe ki k'an V, 1935 p. 88) would here in f. take *ts a o* (*tsóg a*) as Kt for *k a o* (*kóg h*); reject.

1770. *ts a o* (*tsóg a*) 'complete, to end' Kt for *ts' i u* (*dz'ióg b*) 'to end' (ex. of this b. in Ode 252) says Ho Yi-hang on Sün: Fu kuo phr. c.: "(To the end:) exhaustingly he presses on and puts toil on the people." This because Hü Shen defines a. by d. Yang Liang, without any such Kt speculation, simply follows Hü (quoting Shuowen) and says a. = e. 'exhausting people's strength', giving the same interpretation: "Exhaustingly he presses on ..." etc. Yü Sing-wu, on the other hand, says a. is Kt for *ts' a o* (*ts'óg f*) which would here mean 'haste' as in Lun: Li jen phr. g. Thus a.: "Brusquely he presses on and puts toil on the people." Wang Sien-k'ien takes a. as variant for a *ts' a o* h., unknown in pre-Han texts. — a. being a *hapax legomenon*, we are at a loss to find a definite solution. It is safest to accept the earliest testimony: Hü Shen, as interpreted by Yang Liang.

穿池而養給 1763 a 造 b 就 c 造士 d 1764 a 造 b 酋 c 造才 d 醜 1765
a 造 b 肇 c 宣造用其吉金 d 改造 e 作 1766 a 造 b 釐 c 釐 d 其容
造而 e 造然失容 f 其容有釐 g 就然 h 就 i 威感 j 猝卒 1767 a 造
b 橋 c 造舟為梁 d 比船為橋 e 聚 f 通乎物之所造 1768 a 造 b 飲
c 鉤弦之造 d 決拾既飲 e 蓬 1769 a 窳 b 肇 c 窳圍四方 d 肇域被
四海 e 造佑四方 f 大鐘八肆其窳四堵 g 蓬 h 釐 1770 a 僧 b 酋 c
僧然要時務民 d 終 e 盡人力貌 f 造 g 造次 h 嘈 1771 a 草 b 鈔 c

1771. *ts' a o* (*ts'ög a*) 'grass, plant' Kt for *ch' a o* (*tš'ög b*) 'to grab, to rob' says Sun Sing-yen, followed by Yang Shu-ta, on Shu: Wei tsī phr. c.: "They love to rob and steal." — Refuted in Gloss 1502. *b.* is known from no pre-Han text. *a.* is used with an extension of meaning: "They love grossly to steal." (Wang K'ai-yün would take *ts'ög a.* as Kt for *ts' u n g/dz'ung d.*: "They band together and steal"; reject).

1772. *ts' a o* (*ts'ög a*) 'anxious' Kt for *ts a o* (*tsog b*) 'to wash' says Yang Liang on Sün: Cheng lun phr. c. (in a badly corrupted passage where words have been left out in several places): (In permutation of the nose-cutting punishment) "there were (washed:) bleached capstrings." Yang refers to Li: Tsa ki phr. d. where Cheng Hüan says *e.* stands for *b.* — In Shen-tsī the corresponding account says *f.*: "Capstrings of straw were instead of nose-cutting." If this version is better, *ts'ög a.* is Kt for the homophonous *g.*, just as *g.* is Kt for *a.* in Ode 200.

1773. *ts' a o* (*ts'og a*) 'to grasp, to hold' Kt for *s a o* (*sog b*) says Pi Yüan on Mo: Tsie tsang phr. c. Since *b.* 'to reel off thread' occurs as Kt for various other words, it is not clear what Pi's interpretation purported. Sun Yi-jang thinks that *a.* is a corruption of *d.* standing for *e.*: *c.* = "There should be the large coffin, the middle coffin and the leathern box, the three (rounds:) wrappings." — Unnecessary and arbitrary. *a.* has its proper value: "There should be . . . the three (holders:) containers" (for the corpse).

1774. *ts ê* (*d'äk a*) 'marsh; moist; to enrich' etc. text variant for *si* (*sïäk b*) see LC I par. 141; for *sh ê* (*šïä c*) see LC III par. 1465.

1775. *ts ê* (*d'äk a*) 'dwelling, to dwell' Kt for *t o* (*d'äk b*) 'to measure' says Kiang Sheng on Shu: Yü kung phr. c.: San-wei was (measured out:) regulated." — Plausible, see Gloss 1376. The same Kt in various early texts (just as *b.* can be Kt for *a.*, see par. 1703 above). Cf. also Glosses 794 and 1628.

1776. *ts ê* (*tsäk a*) 'quiver' Kt for *ts o* (*dz'äk b*) 'to bore, borer' says Chu Tsün-sheng on Kyü: Lu yü, shang phr. c.: "For the next (sc. punishment) one uses the borers" (incising the forehead for applying the branding fluid). — Plausible.

1777. *ts ê* (*tsäk a*) 'to clear away trees and bushes' Kt for *ch a* (*dz'a b*) 'to cut trees' says Mt Juei-ch'en on Ode 290 phr. c.: "They clear away the grass and the trees." — Reject.

1778. *ts ê* (*tsëk a*) 'to demand payment, to exact; to blame, to reprove' and *ch a i* (*tsëg a*) 'debt' Kt for *ch ê* (*tëk b*) 'to blame, to punish' says Chu Tsün-sheng on Shu: Kin t'eng phr. c., adding that it has the meaning *d.* 'punishment, penalty'. It is difficult to see how the clause could then be construed. — *c.* = (If you three kings really) "have the debt of a great son towards Heaven", i.e. if you owe him to Heaven (if he must die), see Gloss 1569.

1779. *ts ê* (*tsëk a*) 'to demand payment, to exact' etc. Kt for *ts i* (*tsïäk b*) 'footprints' says Yang Shu-ta on the Ts'in Kung Kuei inscr. c.: "the tracks of Yü." — Kuo Mo-jo better: *a.* short-form for *ts i* (*tsïëk d*) 'footprints'. *b.* and *d.* are cognate but not identical.

1780. *ts' ê* (*tsïäk a*) 'side' etc. Kt for *ts i* (*tsïag b*) 'standing tree stumps' says Ho Yi-hang on Kung-yang, one version ap. Ho Hiu, Chao 25 phr. c., where the

orthodox version has d.: "He let men form (a balustrade:) an encircling ring."
— Plausible.

1781. *t s' ê* (*tsjak a*) 'side' Kt for *t' ê* (*d'ak b*) 'single' says Cheng Hün on Yili: Shī kuan li phr. c., where he takes *t s u n* as a verb: 'to set forth (wine)': c.: "Singly one sets forth a jar of unfermented wine to the north of the clothes"; "singly" meaning that there were not a pair of jars. — This would seem unlikely since we have the term *t s' ê t s u n* in Li: Yü tsao phr. d., where the context clearly shows that *t s u n* is the noun and *t s' ê* has its proper value: d. = "Only the prince faces the vase (has it in front of him), the dignitary places-on-the-side the vase". But the context in phr. c. forbids this "side-placing" idea, and if the meaning 'single' for a. can be proved to have existed we should accept Cheng, yet taking the *t s u n* not as a verb but in the general sense of 'vessel': c. = "a single vessel, a w u jar of unfermented wine is [placed] at the north of the clothes." There are several conclusive parallels. Yili: Shī kuan li (shortly after phr. c.) has phr. e.: "One (singly:) only serves unfermented wine" (not a pair of vases, one with wine and one with water). Yili: T'ê sheng kuei sī li has phr. f.: "He watches the (single killing:) killing of a single victim." Indeed, whereas Kia Kung-yen admits that both meanings of a.: "side" and "single" occur in the Yili, Chang Huei-yen, followed by Hu P'ei-huei maintains that in Yili the meaning is always "single". This is certainly to go too far. On Yili: P'ing li phr. g., where Cheng Hün (followed by Kia Kung-yen) defines a. by h.: "The prince, being (single:) alone, puts on an additional robe", we should interpret: "The prince, going to the side, puts on additional robe", since the whole passage describes the movements of the prince and the successive places for his acting. A few lines later we have phr. i.: "The prince, going to the side, hands the jade to the intendant" — here an interpr.: "The prince, being (single:) alone" would make no sense.

The same discussion concerns Li: K'ü li phr. j. Here Cheng Hün again defines a. by b., but the context forbids this. j. = "The one who has anxiety (trouble) has his mat placed to the side; the one who has mourning has a single mat". Here the "singleness" is expressed by *ch u a n*, not by *ts'ê*.

Thus both meanings of a. are attested. But it is not therefore sure that a. 'single' should be read *d'ak*, Kt for b. There is simply an extension of meaning: side > one-

好草竊 d 蓑 1772 a 倭 b 澡 c 怪嬰 d 縹纓 e 縹 f 草纓當刺 g 草
1773 a 操 b 縹 c 必大棺中棺革聞三操 d 襍 e 帀 1774 a 澤 b 瀉 c 舍
1775 a 宅 b 度 c 三危既宅 1776 a 笮 b 鑿 c 其次用鑿笮 1777 a 柞
b 槎 c 載莖載柞 1778 a 責 b 謫 c 有丕子之責于天 d 罰 1779 a 責
b 迹 c 禹責 d 蹟 1780 a 側 b 蓄 c 以人為側 d 以人為蓄 1781 a 側
b 特 c 側尊一甌醴在服北 d 唯君而尊 --- 大夫側尊 e 側酌醴 f 視
側殺 g 公側襲 h 獨 i 公側授宰玉 j 有憂者側席有喪者專席 k 特

sided; *t s' ê t s u n* "a one-sided vessel" is one that lacks the regular counterpart of a second one. This shows particularly well in Yili: *Shī hun li* phr. k.: "A pig, presented whole, is one-sidedly served," i.e. one side of the meat is served to the father, the other side to the mother. Here we have the very character *t' ê* as the first word in the phr. and we can be sure that the following *t s' ê a.* was not read *t' ê (d'ək)* as well, as Kt for *t' ê b.*

1782. *t s ê (tsək a)* 'law; thus, then' Kt for *t s a i (tsəg, dz'əg b)* 'to load, to carry, to record' says Kuo Mo-jo on the Piao Chung inscr. phr. c.: "Therefore I clearly record it in an inscription." — Plausible. The char. b. also is used for a word *t s a i (tsəg)* 'then, thereupon' synonymous with and cognate to *tsək a.* (*passim* in the Odes).

Again, on the Tseng tsī X Fu inscr. phr. d. Yang Shu-ta says a. Kt for b. — This makes poor sense. d. = "And so I prolong a great happiness."

1783. *t s ê (tsək a)* 'law; thus, then' Kt for *t s a i (dz'əg b)* 'in, at, on' says Yü Sing-wu on Mo: King shuo, hia phr. c., under the heading *y i d.* "doubtful, bewildering things." The line making no sense as it stands Sun Yi-jang would "correct" it into e.: "In making a kettle (sc. a valuable article) yet [using] earth (a cheap material)". A comical idea. Yü therefore tries another "correction": f. "to be (covered:) deluded thereon". — Two warning examples of wild philology. c. remains unintelligible.

1784. *t s ê (tsək a)* 'law', thus, their Kt for *t s ê, t s e i (dz'ək b)* 'to injure, malefactor' etc. says Liu Feng-lu on Shu: P'an Keng phr. c.: "If you have *t s' i a n g- t s ê* (injury:) injurious intents in your heart". — Plausible.

When on the other hand, in Shu: Yao (Shun) tien phr. d. Yü Sing-wu would take b. as Kt for a., this is arbitrary and unnecessary, see Gloss 1270.

1785. *t s e n g (tsəng a)* 'to add' and *t s' e n g (dz'əng a)* 'particle of perfect tense' Kt for *t s ê (tsək b)* 'then' in Chuang: Ying li wang phr. c.: "That is the lack of knowledge of those two creatures", cf. LC I par. 90.

1786. *t s e n g (dz'əng a)* 'to give, gift' Kt for *y i n g (d̩iəng b)* 'to escort' says Chu Tsün-sheng on Chouli: Nan wu phr. c.: (The sorcerer:) "In the winter, in the hall he escorts", sc. he conducts away the nocuous influences. — The ancient commentators take a. with its proper value: 'to offer gifts'; but, since it is the function of the sorcerer, they explain that gifts are presented in order to propitiate and persuade either the d. "pestilential influences" (Tu Tsī-ch'un) or e. "nefast things and [the Spirits causing] bad dreams" (Cheng Hūan). The reason for these astonishing informations is that in Chouli: Chan meng (the Interpreter of Dreams) we find a line f.: "He (deposes:) presents sprouts in all four directions in order to (make gifts to:) propitiate the [Spirits causing] bad dreams" (Tu Tsī-ch'un changes g. into h., with an untenable interpr.); cf. Yili: *Shī sang li*: when a prince comes to a nobleman's house to be present at the encoffening of the dead, he *shī t s' a i i.* "deposes vegetables" (to propitiate the nefast Spirits) before he enters. In short, we cannot come further than to translate (with Tu and Cheng): "In the winter, in the hall he offers gifts", and Chu's Kt is unnecessary.

1787. *t s i (ts̩ət a)* 'masonry' Kt for *t s i (dz'̩ət b)* 'sickness; to hate' etc. says

Tuan Yü-ts'ai on Shu: Yao (Shun) tien phr. c.: "I hate those who speak slanderously." — Plausible, see Gloss 1292.

1788. t s i (*dz'iat* a) 'sickness; to hate; violent; hurried' etc. Kt for t s i e (*dz'iap* b) 'quick' says Ma Sü-lun on Chuang: Yü fu phr. c.: "The faster he ran." — Reject.

1789. t s i (*tsiar* a) 'to ascend' Kt for c h u e i (*d'iwəd* b) 'to fall down, to throw down' says Chang Ping-lin (Wen shī 3) on Shu: Wei tsī phr. c.: "If I collapse, what is to be done?" — Reject. a. stands for t s i (*tsiar* d) 'to push' (in the same Hs series), here = 'to push over, to overthrow', see Gloss 1498.

1790. t s i, c h ī (*tsiap*, *tsiap* a) 'to cluster together, to crowd' Kt for t s i (*dz'iap* b) 'to come together, to assemble' says Ma Juei-ch'en on Ode 5 phr. c.: "The wings of the locusts, they are in crowds." — Lu Tê-ming reads a. as above, and this *tsiap*, *tsiap* a. are variations of the same stem as *dz'iap* d. and *dz'iap* b. and e. See Gloss 21.

1791. t s i (*dz'iak* a) 'a writing tablet, register' Kt for t s u (*dz'ag* b) 'sacrificial meat' says Sun Yi-jang (Cha yi) on Ts'ê: Ts'i ts'ê 4 phr. c.: "The Son of Heaven gave him (sc. the prince of Ts'i) sacrificial meat and appointed him to Great Leader". Sun refers to Tso: Hi 9 where it is said that the king sent his major domos to d. "give the prince of Ts'i sacrificial meat." — Possible but unnecessary. With Pao Piao, c. means: "The Son of Heaven gave him population registers . . ." i.e. formal deeds as ruler of certain territories.

1792. t s i (*dz'iak* a., Lu Tê-ming) Kt for b. says Sun Yi-jang on Li: K'ü li phr. c. — The char. b. read c h' u, Anc. *d'wo* = Arch. *d'io* (tallying with its Phonetics) is well known in the binome c h' o u- c h' u d. meaning 'to walk hesitantly' (Ode 41, Han version, see Gloss 116; further ex. in Chuang). On the other hand, Hū Shen in Shuowen records the char. e. (Rad. 162), in Ts'ieyün read Anc. *i'iak* = Arch. *i'iak*, and he defines it as = f. 'now walking, now stopping', i.e. 'to walk hesitantly', as above, quoting Kung-yang: Sün 6 phr. g.: (Chao Tun) "tottered down the steps and fled". The orthodox version, however, has h., and because of the Shuowen entry Lu Tê-ming here reads b. Anc. *i'iak* = Arch. *i'iak*, taking b. as Kt for e. But, curiously enough, Ho Hiu, commenting upon the Kung-yang phr. h., says that b. means i. 'to jump over': "(Chao Tun) jumped over the steps"

豚合升側載 1782 a 則 b 載 c 用明則之於銘 d 則永祐福 1783 a 則
b 在 c 為務則士 d 疑 e 為釐則土 f 為蒙在上 1784 a 則 b 賊 c 汝
有戒則在乃心 d 怙終賊刑 1785 a 曾 b 則 c 而曾二蟲之無知 1786
a 贈 b 倂滕 c 冬堂贈 d 疫 e 不祥惡夢 f 乃舍萌于四方以贈惡夢
g 萌 h 明 i 釋采 1787 a 聖 b 疾 c 聖讒說 1788 a 疾 b 走 c 走愈疾
1789 a 躋躋 b 隊 c 顛躋若之何其 d 擠 1790 a 揖 b 集 c 彞斯羽揖
揖分 d 戢 e 輯 1791 a 籍 b 胙 c 天子受籍立為大伯 d 賜齊侯胙
1792 a 蹠 b 蹠 c 毋蹠席 d 蹠蹠 e 走 f 乍行乍止 g 走階而走 h 蹠階

(i.e. skipped some steps), which badly deviates from Hū Shen. Yet it is in this rôle, phonetically doubtful and, as to its meaning even more doubtful (recorded in GSR but to be expunged) that Sun would take a. = b. in phr. c.: "Do not jump over the mat". Clearly to be rejected.

Lu Tê-ming (having the tradition that a. in c. is *dz'ĩăk*) and K'ung Ying-ta both define a. as = j. 'to trample': c. = "Do not trample on the mat". Convincing. 1793. *t si* (*dz'ĩăp* a) 'to assemble; to accomplish' etc. Kt for *t si u* (*dz'ĩôg* b) 'to proceed; to accomplish' says Wang Nien-sun on Ode 195 phr. c.: "Therefore there is nothing achieved"; this because the Han version reads d. — Reject. The d. version alone satisfies the rimes (see Gloss 576), and a. is obviously a gloss word which has crept into the text.

1794. *t si* (*dz'ĩăp* a) 'to assemble; to accomplish' etc. Kt for *t a o* (*d'ôg* b) 'a cover' says Yü Yüe on Sū: Li lun phr. c. — Reject. It has been well established that *w e i* d. is a corruption of *m o* (*mwăt* e) which in its turn is Kt for *m i e* (*miat* f) 'a cover' (see LC III par. 1077), and *t si* a. has its well-attested meaning: "The *t si* accomplishment of the white cover on the grand chariot".

1795. *t si* (*tsĩĕk* a) 'spine' Kt for *t si* (*dz'ĩăk* b) 'to trample' says Lu Tê-ming on Chuang: Tsai yu phr. c.: "The world is trampled down and disorderly". — Reject. b. is not attested in the sense of 'to trample' earlier than in Shī ki: T'ien Kuan shu phr. d., and the Kt is phonetically weak. *tsĩĕk* a. is a short-form for *t si* (*dz'ĩĕk* e) 'emaciated, poor': c. = "The world is impoverished and disorderly". (GSR 852 should be corrected accordingly).

1796. *t si* (*tsĩĕk* a) 'spine', and *t si* (*dz'ĩĕk* b) 'emaciated' (properly: 'bony, showing the skeleton', same stem as a.) Kt for *t si* (*dz'ĩăr* c) 'skeleton, bones' say Wang Nien-sun and Tuan Yü-ts'ai on phrases like Chouli: Ts'ü shī phr. d. where "an ancient text version" (ap. Cheng Chung) read e. (on which Cheng: a. read like *tsĩĕg* f., which would likewise be Kt for c.); Kuan: Pa kuan phr. g.: "In the roads there were thrown out skeletons; Sün: Jung ju phr. h.: "They will be skeletons in the ditches". — Reject, phonetically impossible. *tsĩĕk*, *dz'ĩĕk* (a., b.), stem variation *tsĩĕg* f., was one word-stem, *dz'ĩăr* (c) another, though kindred in meaning.

1797. *t si* (*tsĩĕk* a) 'millet' Kt for *t s ê* (*tsĩĕk* b) 'sun slanting, setting sun' says Fan Ning on Ku-liang: Ting 15 phr. c. — Plausible.

1798. *t s' i* (*ts'ĩĕt* a) 'varnish, lacquer' Kt for *t s' i e* (*ts'iet* b) 'to cut; intense, earnest' says Cheng Hūan on Li: Tsi yi phr. c.: "Dignity and (intensity:) earnestness". — Plausible. There is phr. d. with this meaning in Lun: Tsī-lu.

1799. *t s' i* (*ts'iar* a) 'consort, wife' Kt for *t s' i* (*dz'iar* b) 'equal' etc. says Yang Liang on Sün: Kün tsī phr. c.: "The Son of Heaven has no equal". — Plausible, a. and b. are closely cognate, *ts'iar* a. properly meaning 'a mate, a match, a person of equal standing'; indeed, in some archaic forms of a. the b. enters into the char. (see GSR 592) so that they belong to the same Hs series.

Again, on Ode 193 phr. d. Yü Sing-wu says a. Kt for b., the latter then meaning 'equally, to the same extent' = e. 'all'. The line would then refer to the seven dignitaries enumerated earlier in the Ode: c. = "y e n beautifully *t s' i* they all

shān are brilliant . . .". — Forced and unlikely. The word sequence would then have been: ts'i yen shan. Moreover, all the ancient schools agree that it is a question of a lady, see Gloss 551. c. = "The beautiful wife splendidly side by side (with the king) has her place".

1800. ts'i (ts'iar a) 'ample, rich, dense' Kt for ts'i (dz'iar b) in the sense of 'respectful' (as we have it in phr. c. in Li: Tsi yi) says Chang Ping-lin (Wen shī 5) on Ode 284 phr. d., since Mao Heng defines ts'i ts'ü e. as = f. — Unnecessary, see Gloss 1106. d. = "In ample array and numerous".

It should be added that when the char. b. instead of Anc. dz'iei = Arch. dz'iar is read Anc. tsai = Arch. tser (= g) 'reverent', Lu Tê-ming always indicates this by a sound gloss; when he has no sound gloss, he always means dz'iei/dz'iar. It is curious that in the phr. c. he reads ts'i chuang (dz'iar) in Li: Tsi yi, but ch'ai chuang (tser) in Li: Chung yung.

1801. ts'i (ts'iar a) 'cold' Kt for ts'ing (ts'jeng b) 'cold' says Ma Sü-lun on Chuang: Ta tsung shī phr. c. and several analogous phrases. — Reject.

1802. ts'i (dz'iar a) 'equal' etc. Kt for ts'ï (ts'iar b) 'to halt' says Yü Sing-wu on Sün: Pu kou phr. c. Yang Liang had given this a very forced interpretation: "If he is ("used"; better:) followed (in his good principles) he respectfully ch'ï d. (stops:) restrains himself (i.e. is not self-indulgent), if he is (blocked:) refused, he respectfully ts'i regulates [himself]". (ts'i 'to regulate' is a well attested meaning, e.g. Li: Ta hüe phr. e.). Yü now proposes that ch'ï d. should be read ch'ï f. in the sense of 'to go', which is admissible since the forms of d. and f. are frequently identical in the Chou inscriptions. With a. Kt for b. the line will then mean: "If he is followed (in his good principles) he respectfully goes (accepts charge), if he is (blocked:) refused he respectfully halts (keeps himself back)". — Plausible. It might be added that the two Hs series a. and b. often go together. The word ts'ï (ts'iar) 'sacrificial grain' is wr. g. (or a. as short-form for g.) and h., and so on.

1803. ts'i (dz'iar a) 'equal' etc. Kt for ts'iao (ts'ioŋ b) 'to pledge a cup to a man at his marriage' says Wang Yin-ch'ï on Li: Kiao t'ê sheng phr. c.: "When once she has with him drunk the marriage cup"; this because Cheng Hsüan says one text version had b. instead of a. — Reject. This second version certainly had

而走 i 起遽 j 蹠 1793 a 集 b 就 c 是用不集 d 是用不就 1794 a 集
b 幃 c 大路之素未集也 d 未 e 末 f 幃 1795 a 齊 b 藉 c 天下奔亂
d 駘藉 e 齊 1796 a 齊 b 齊 c 駘駘 d 掌除駘 e 掌除齊 f 殯殯 g 道
有捐(捐)齊 h 為溝壑中齊 1797 a 稷 b 是 c 日下稷 1798 a 漆 b 切 c
濟濟漆漆 d 切切 1799 a 妻 b 齊 c 天子無妻 d 豔妻燎方處 e 皆
1800 a 妻 b 齊 c 齊莊 d 有妻有且 e 妻且 f 敬慎 g 齊 1801 a 淒 b 清
c 淒然似秋 1802 a 齊 b 次 c 見由則恭而止見閉則恭而齊 d 止 e
齊其家 f 之 g 齏 h 菜 1803 a 齊 b 醢 c 壹與之齊 d 妻 e 大昏之未

that meaning, but *dz'iar* Kt for *tsiog* is phonetically impossible. c. = "When once she has *ts'i* become (an equal, a match:) a mate to him". a. and *ts'iar* d. are cognate words, see par. 1799 above.

Again, on Ta Tai li: Li san pen phr. e. Yü Yüe says a. Kt for b. (the same long text recurs in Sün: Li lun): "In the great marriage rite, when [the father] has not yet handed over [to the groom] the wedding cup". — Reject, for the same phonetic reason. *ts'i* a. should here, as often, have its reading *ch a i* (*tser*), being a short-form for *ch a i* (*tser f*): "when in the great marriage rite, one has not yet started the purifying fast".

1804. *ts'i* (*ts'iap* a) 'to hem' etc. Kt for *tsie* (*tsiap* b) 'to connect' says Ch'en Huan on Ode 246 phr. c., where *ts'i y ü* (*ts'iap ngio*) would be equal to *tsie w u* (*tsiap mïwo*) 'to connect the feet'. — Refuted in Gloss 618. Chu Tsün-sheng instead says a. Kt for *ch ê* (*tïep* e) 'to fear': "... there are (timorous:) respectful attendants"; unlikely. a. has here the meaning 'continuous': c. = "In presenting the stools there are (continuous:) a row of attendants".

1805. *ts'i* (*ts'iap* a) 'to hem' etc. Kt for *y i* (*zïep* b) 'bright, brilliant' says Chu Tsün-sheng on the phr. c. in Ode 235 and four more Odes, *ts'i h i* being a binome: "brilliant". — Refuted in Gloss 618 (cf. also par. 1804 above). c. = "continuously bright".

1806. *ts'i* (*ts'ïök* a) 'battle-axe' etc. Kt for *ts u* (*dz'uk* b) 'clan; kin' says Chu Tsün-sheng on Ode 246 phr. c.: "kin-related (brothers:) juniors"; and on Li: Ta chuan phr. d.: "When the kinship becomes (exhausted:) diminished as time goes on". — Reject. *ts'ïök* a. 'battle-axe' is Kt for a homophonous *ts'ïök* 'intense feelings, affection', hence also 'beloved ones, relatives' and, on the other hand, (intense feelings of pain:) 'grieved, distressed' and 'solicitous' (then also with the char. enlarged: e). Thus c. = "Beloved are brothers"; d. = "When the kinship becomes diminished ...".

1807. *ts'i* (*ts'ïök* a) 'battle-axe' etc. Kt for *ts' u* (*ts'ïuk* b) 'to urge, to press' says Chu Tsün-sheng on Shu: Kin t'eng phr. c.: "One cannot (press:) disturb our former king"; this because Pseudo-K'ung defines a. here as = d. — Refuted in Gloss 1564. With Cheng Hün c. means: "One cannot distress our former king" (for a. = 'distressed' see par. 1806 above).

1808. *ts'i* (*ts'ïök* a) 'night-watchman's drum' Kt for *ts' a o* (*ts'ög* b) 'to rush, to urge, urgently' (a meaning of b. attested in Lun: Li jen) says Tu Tsī-ch'un on Chouli: Chang ku phr. c.: "In the night he trice urges [the guards] and calls and warns them". — Reject. Cheng Hün refutes Tu, interpreting: "In the night he thrice drums in order to call and warn [the guards]". This is clearly preferable (in spite of Wang Nien-sun who embroiders upon Tu's idea).

1809. *tsiang* (*tsiang* a) 'to bring, to take' etc. Kt for *s i a n g* (*sïang* b) 'together' says Chu Hi on Ode 95 phr. c.: "They sport together". — Refuted in Gloss 246. c. = "They are going to sport".

When a. is used as Kt for a word meaning 'to beg, to ask', Chang Ping-lin believes that it is Kt for *ts' i n g* (*ts'ïeng* d); reject, all ancient tradition has it that this word was *ts' i a n g* (*ts'ïang*).

1810. *tsiang* (*tsiang* a) 'to bring, to take' etc. Kt for *sun* g (*sung* b) 'to escort' says Ma Sü-lun (quoting Ode 12 phr. c., where Mao Heng says a. = b.) on Chuang: Ta tsung shī phr. d.: (The Tao is such that) "there is nothing that it does not escort away, nothing that it does not meet and receive". — The meaning is correct but 'to escort, to accompany' is an extension of the meaning of *tsiang* a.: 'to take along'. No Kt needed.

1811. *tsiang* (*tsiang* a) 'to bring, to take, to hold' etc. Kt for *yang* (*ziang* b) 'to nourish' says Ma Sü-lun on Chuang: Keng Sang Ch'u phr. c.: "... to nourish your body". He refers to Ode 162 phr. d. where Mao Heng defines a. by b. But here, as in several other Ode cases, *tsiang* has its ordinary reading and means 'to uphold': "I have no leisure to (uphold) support my father" (see Gloss 403), and this could apply to phr. c. as well.

The phr. c., however, is not easy to explain. Kuo Siang, followed by Lu Tê-ming, defines a. as = e., and Lu adds that *pei* f. means g. (as often). Parallelism with the following line shows that *pei* should be a verb: c. = "(Let-be-complete the external things:) let the external things have their full development (sc. do not try to interfere with them) so as to be in harmony with your (body:) person" (let there be no opposition between the external things and yourself). The question is how Kuo thought a. could mean e.; a. often means 'to lead, to guide': "... so as to guide your body (?). — The line remains obscure.

1812. *tsiao* (*dz'ïog*, k'ü sheng, a) 'to chew' Kt for *ts'iu* (*dz'ïog* b) 'to collect, to bring together, to press' says Chu Tsün-sheng on Li: Yüeh ki phr. c.: "Its sound is compressed and diminishing". — In phr. c. Lu Tê-ming reads a. Anc. *tsiäu* = Arch. *tsïog* but Sü Miao Anc. *dz'ïäu* = Arch. *dz'ïog*, p'ing sheng, meaning 'to reduce' and it is then the same word that we have in Ode 155 wr. d. and in *dz'ïog*, p'ing sheng, 'dwarf' (Kyü). Chu's Kt is therefore unnecessary. c. = "The sound is reduced (short) and diminishing (waning)". See in detail Gloss 383.

1813. *tsiao* (*tsïog* a) 'to burn, to roast' Kt for *cho* (*ïïok* b) 'to burn' says Ma Sü-lun on Chuang: Tsai yu phr. c.: "It is hot as burning fire". — Arbitrary and unnecessary, the words being synonymous.

1814. *tsiao* (*tsïog* a) 'to cut off' and *tsiao* (*tsïog* b) 'to make weary' (the

發齊 f 齋 1804 a 緝 b 接 c 授 凡有緝御 d 接武 e 備 1805 a 緝 b 耀
c 緝熙 1806 a 戚 b 族 c 戚戚兄弟 d 戚單於下 e 慙 1807 a 戚 b 促
c 未可以戚我先王 d 近 1808 a 鑿 b 造 c 夜三鑿以號戒 1809 a 將
b 相 c 伊其將諶 d 請 1810 a 將 b 送 c 百兩將之 d 其為物無不將
也無不迎也 1811 a 將 b 養 c 備物以將形 d 不遑將父 e 順 f 備 g
具 1812 a 焦 b 道 c 其聲焦以殺 d 譙 1813 a 焦 b 灼 c 其熱焦火
1814 a 勦 b 勦 c 鈔 d 毋勦(勦)說 1815 a 接 b 捷 c 征夫捷捷 d 接祭而

two graphs are often confused in early texts) Kt for c h' a o (*ts'ög* c) 'to snatch' says Tuan Yü-ts'ai on Li: K'ü li phr. d.: "Do not (snatch:) appropriate for yourself the words [of others]". (This is the traditional explanation, perhaps simply: "Do not interrupt someone speaking", snatching the speech from him). This because Lu Tê-ming gives the reading Anc. *ts'au*. which would correspond to Arch. *ts'ög*. — Very uncertain. The word c. is earliest known from Han time (Shuowen, Fangyen, Hanshu: Wang Mang chuan), and Ts'ieyün reads b. (= a.) Anc. *dz'au* = Arch. *dz'ög* (besides its fundamental reading Anc. *ts'äu* = Arch. *ts'og*). Perhaps the idea of the reading and meaning c. in phr. d. is due to the fact that this word c. was current and well-known in post-Han time but is not applicable in phr. d. This could be *ts'og* a. 'to cut off': "Do not cut off the speech [of others]".

1815. *tsie* (*tsiap* a) 'to connect, to receive' etc. Kt for *tsie* (*dz'iap* b) in the sense of 'quick' (as in Ode 260 phr. c.: "The soldiers were brisk") says K'ung Ying-ta on Li: Tseng tsī wen phr. d.: "One quickly sacrifices", adding that b. here has the meaning e. 'quick'. Similarly, on Sün: Ta lue phr. f. Yang Liang says a. Kt for b. in the sense of e.: "To ponder the affair before the affair, that is called to be quick(-witted)". — Both unnecessary. *tsiap* a. 'to connect' by extension means 'connecting, immediately (without pause)', hence 'quickly'.

Again, on Li: Nei tsê phr. g. Cheng Hüan says a. Kt for b. but his interpretation of this is curious. First, he says b. means h. 'victory, success': (When the son of a ruling prince is born, it is reported to the prince and) "he celebrates the success with a t' a i-l a o [feast]". But then Cheng adds: "This means that one gives food to the mother to fill out her emptiness and strengthen her". This calls to mind that *dz'iap* b. also occurs as Kt for a *dz'iap* 'to nourish' in Lü: Lun wei phr. i.: "They (the commands of the leader) give nourishment to the flesh and skin [of the soldiers]", on which Kao Yu: b. = j. (Pi Yüan instead says that here b. stands for *tsiap* k. 'all round'; reject). Thus Cheng Hüan seems to have played with both these meanings of b. simultaneously. Similarly, a few lines later on phr. l. Lu Tê-ming again says a. Kt for b. — Arbitrary and unlikely. Ch'en Hao quite naturally takes a. in g. and l. with its ordinary meaning: g. = "He (the prince) receives [him, the son] with a t' a i-l a o feast"; l.: "Always, at the receiving of a son".

Again, on Ta Tai li: Pao fu phr. m. Chu Tsün-sheng says a. is Kt for *tsie* (*dz'iap* n). This word is unknown in pre-Han texts, but Kuangya: Shī ku defines it by o. 'order, sequence' and Hü Shen by p. 'orderly': "The one who in good order and readily answers (the question) well". — Unnecessary. *tsiap* a. here has the same meaning as in phr. d. above: "The one who (connecting:) immediately and readily answers".

Again on Kyü: Wu yü phr. q. Wang Yin-chī proposes that h o (equal to r.) was the name of the gates in the encampment: s. "the left and the right h o-m e n gates" mentioned in Chouli: Ta sī ma and in several passages in Hanfei and Kuots'ê. Wang further says a. is Kt for n. in the sense of o., p. 'to arrange in order', the phr. q. thus meaning: "They moved the armies to their (sequential:) respective gates" (of the encampment). Other comm. take *tsie* h o 'connecting union' to mean t.: "They moved the armies so as to confront each other". Others again

take *tsie ho* to be a place name: "They moved the armies to Tsie-ho". — The meaning of phr. q. remains doubtful.

Again on Yi: Kua 35 phr. u. Cheng Hūan says a. Kt for b. in the sense of h.: "In one day he thrice was victorious". Wang Pi took a. in its ordinary sense: "In one day he was thrice received [in audience]". — It is difficult to conclude anything definite about the incoherent phrases in the Yi. One might, however, think of Ode 167 phr. v.

1816. *tsie* (*tsiap* a) 'to connect, to receive' etc. Kt for *ch'a* (*ts'äp* b) also written c. 'to insert' says Cheng Hūan on Chouli: Lin jen phr. d.: "He furnishes the sacrificial grain for insertion (in the ritual vessels)". Cheng says c. has the same meaning as in Yili: Shī hun li phr. e.: "He makes a first (insertion:) filling in [of wine in the cup]". (Some comm. refer to Shuowen c. = f. 'to collect' and think that a. for c. would mean: "He furnishes the sacrificial grain collected [from the sacred granary]", which is decidedly inferior).

Cheng's Kt idea is admissible. But a. may equally well have its proper meaning: "He furnishes the sacrificial grain received" (as delivered in tribute and guarded by the Lin-jen, i.e. the tribute described a few lines earlier in the Lin-jen paragraph).

1817. *tsie* (*tsiap* a) 'to connect, to receive' etc. Kt for *hie* (*g'iap* b) 'to grasp' say various scholars on Yili: Hiang shē li, Ku-wen version (ap. Cheng Hūan), phr. c., where the orthodox text has d.: "He grasps four arrows". — Reject. The char. *g'iap* b. 'to grasp' is, in various cases, used with an extension of meaning ('to embrace' > 'embracingly, all round') for a word Anc. *tsiep* = Arch. *tsiap*(?), see LC I par. 390; it is then a "synonym Kt", not a phonetic Kt. In phr. d. Lu Tê-ming reads Anc. *γiep* (= Arch. *g'iap*) but Liu Tao-pa reads Anc. *tsiep*. Probably the phrases c. and d. represent different text traditions, and in c. the a. has its ordinary meaning: "He (receives:) takes in hand four arrows".

Again, on Chuang: Wai wu phr. e. Ma Sü-lun says a. Kt for b.: "They grasped his temple-hair". — Reject. a. as above: "They took in hand his temple-hair".

1818. *tsie* (*dz'iap* a) 'victory; quick' etc. Kt for *tsie* (*tsiap* b) 'to connect, to receive' etc. says Ts'uei Chuan (ap. Shīwen) on Chuang: Jen kien shī phr. c., punctuating after *tou*: *k'i tsie er* "(connectingly:) immediately your eyes will be dazed". — Unlikely. Kuo Siang punctuates after *tsie*: "He will take advantage of you and contend for victory".

已 e 連 f 先事慮事謂之接 g 接以大罕 h 勝 i 捷於肌膚 j 蒼 k 決
l 凡接子 m 接給而善對 n 捷 o 次 p 飲 q 還軍接餉 r 和 s 左右和
之門 t 交和 u 晝日三接 v 一日三捷 1816 a 接 b 垂插 c 扱 d 共其
接盛 e 始扱 f 收 1817 a 接 b 挾 c 接乘矢 d 挾乘矢 e 接其髻 1818
a 捷 b 接 c 必將來人而鬪其捷而目將焚 d 敏給搏捷矢 1819 a 捷

Again, on Chuang: Sū Wu Kuei phr. d. Yü Yüe says a. Kt for b.: (The king shot at the monkey, but) “nimble he (the monkey) grasped and received the arrow”. — Unlikely. Kuo Siang better: “nimble he grasped the fast arrow”. Cf. also par. 1815 above.

1819. *ts'ie* (*dz'iap* a) ‘victory; quick’ etc. Kt for *ch'a* (*ts'äp* b) ‘to insert’ says Cheng Hsüan on Yili: Shī kuan li phr. c. “He inserts the spoon (in the cup)”, since he defines it by d. (cf. par. 1816 above). — Uncertain since many text versions instead of c. have e., which also (as pointed out by Ts'ien Ta-hin) recurs in Yili: Shī hun li.

Again, on Mo: King shuo, shang phr. f. Sun Yi-jang says a. Kt for b., the g. being wrong for h. He gives a fanciful speculation about a sun-dial-like arrangement with *ch'a* a. “inserted things” i.e. poles in the four directions around a central one. The *wang* h. will then make poor sense. Moreover, some text versions instead of a. had i. or j. All highly obscure.

1820. *ts'ie* (*dz'iap* a). For this reading and the reading *ts'an* (*tsəm*) like that of b., given by some scholars, see par. 1759 above.

1821. *ts'ie* (*dz'äq* a) ‘bedding or mat for sacrificial gifts; to present; to depend on’ etc. and *ts'i* (*dz'äq* a) ‘royal field for sacrificial grain’ etc. Kt for *si* (*dziäk* b) ‘mat’ says Ma Sū-lun on Chuang: Ta sheng phr. c. This because in Chuang: Tsai yu there is the phr. d. — Reject. Ma’s speculation disregards the contexts. In phr. c. the priest says to the pigs: “I will a. take as bedding (for sacrifice) the white *ma o*-grass” (and lay your shoulders and rumps on the stand). In phr. d. Huang-ti had withdrawn and d. “took as sitting-mat the white *ma o*-grass”.

1822. *ts'ie* (*ts'ia* a) ‘moreover; meanwhile; presently’ and *ts'ü* (*ts'io* a) ‘final particle’ and *ts'ü* (*ts'io* a) ‘to obstruct’ Kt for *ts'i* (*ts'iar* b) ‘this’ say various Ts'ing scholars on Ode 290 phr. c.; this because Mao Heng defined a. by b. — Refuted in Gloss 1127. c. = “It is not that temporarily it occurs for the time being”.

1823. *ts'ie*, *ts'ü*, *ts'ü* (*ts'ia*, *ts'io*, *ts'io* a) see par. 1822, Kt for *ts'ü* (*ts'iu* b) ‘to take’ says Chu Tsün-sheng on Lao 67 phr. c.: “They give up gentleness and (take:) prefer boldness”. — Reject. a. should here be read *ts'ie* (*ts'ia*): “They give up gentleness and *ts'ie* will then be bold”.

1824. *ts'ie* *ts'ü*, *ts'ü* (*ts'ia*, *ts'io*, *ts'io* a) see par. 1822, Kt for *ch'uang* (*ts'iang* b) ‘dignified’ says Chang Ping-lin (Wen shī 5) on Ode 284 phr. c., the d. being equal to e. Ma Juei-ch'en, on the other hand, says a. is Kt for *k'ü* (*k'io* f) ‘ample’. — Reject both. Though Lu Tê-ming reads a. here Anc. *ts'üwo* = Arch. *ts'io*, it should certainly be read Arch. *ts'io* ‘numerous’ (as in Ode 261, see Gloss 360) and c. means: “in ample array and numerous”, see Gloss 1106.

1825. *ts'ie* (*ts'iat* a) ‘to steal’ etc. Kt for *ch'a* (*ts'ät* b) ‘to examine’ says Yang Liang on Sün: Ai Kung phr. c.: “He examines whether it is advantageous or not”. — Plausible.

Again, on Chuang: Ts'i wu lun phr. d. Sī-ma Piao says a. “is equal to” b.: “They (scrutinizingly:) discerningly know it”. — Possible, as above. But a. could, on the other hand, have one of its common meanings: “They presumptuously [think that] they know it”.

Again, on Yen: Tsa, hia 30 phr. f. Yü Yüe says a. is Kt for b.: (A state should not be brought to exhaustion,) "if one exhausts it, it cannot be (scrutinized:) controlled". Yü Sing-wu would take a. here as Kt for tsien (dz'ian g): "if one exhausts it, it cannot be (trampled:) subdued". — Both unlikely. a. has its ordinary value: "If one exhausts it, it cannot be (robbed:) plundered" (there is nothing to take).

1826. *tsien* (*tsian* a) 'to clip, to cut' etc. Kt for *ts'ien* (*ts'ian* b) 'shallow' says Cheng Hsüan on Yili: Ki si li phr. c.: (sleeping mats) "black or (shallow-coloured:) grey". Cheng informs us that the Kin-wen version had d. — Plausible.

1828. *tsien* (*tsjan* a) 'to clip, to cut' etc. Kt for *tsi* (*tsiər* b) 'to benefit' says Yü Yüe on Kuan: Jen fa phr. c.: "The ministers cannot benefit their own private means". — This being too bad phonetically, Yü Sing-wu says a. is Kt for *tsien* (*dz'ian* d) 'to trample, to follow' etc.: "They cannot (go after:) pursue their private gain". — The context reveals that a. has its proper value. A few lines earlier there was: e. "They (clip) cut off from the ruler's (the state's) wealth (properties) in order to give emoluments to their private henchmen". This shows that c. should

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mean: "The ministers cannot cut off [properties] in favour of their private means"; *k' i s i* being in the dative case.

1829. *tsien* (Anc. *tsjān* = Arch. *tsjan* acc. to Ts'ieyün and Shīwen, but really Arch. *tsjēn* = modern *tsin*, see Gloss 425) 'to cut off' is said to be Kt for *tsien* (*tsjan* b) 'to clip, to cut' by various authors in Ode 166 phr. c. — Refuted in Gloss 425. c. = "It (Heaven) causes you to (cut) reap your grain".

1830. *tsien* (*dz'jan* a) 'to trample, to tread' etc. Kt for *tsien* (*tsjan* b) 'to clip, to cut off' says Cheng Hūan on Li: Yü tsao phr. c.: (All kinds of beings with blood and life) — "he (the noble man) does not in person (cut:) kill them". — Unnecessary. Ho Yi-hang says a. has its ordinary meaning: "he does not in person tread on them" (he will not even trample on any living being). Cf. phr. d.

Again, on Ode 158 phr. e. Yü Yüe says a. Kt for b. This because Mao Heng defines a. here as = f. 'in a row'. Erya: Shī yen has an entry: g., and Yü thinks that Mao based himself on this. — Mao's interpretation is refuted in Gloss 233. e. = "The *pien* and *tou* vessels are there with presents of food".

1831. *tsien* (*dz'jan* a) 'to trample, to tread' Kt for *shan* (*djan* b) 'good' says Cheng Hūan on Li: K'ü li phr. c.: "If there is a day (given by the divination) for performing an action, you should find it good". Wang K'ai-yün, instead, says a. Kt for *tsien* (*tsjan*; more correctly *tsin/tsjēn* d., see par. 1824 above) defined as = e. 'happiness': "You should find it felicitous". — Both unacceptable, Cheng phonetically bad, Wang giving a meaning to d. which is not confirmed, see Gloss 425. — K'ung Ying-ta soberly takes a. with its ordinary value: "... you should (go after") follow it".

1832. *tsien* (*dz'jan* a) 'to trample, to tread' Kt for *chuan* (*dz'jwan* b) 'to provide food' says Chu Tsün-sheng on Chouli: Sī tsun yi phr. c.: "At the serving of food (in sacrifice) in the morning". From Cheng Hūan's comm. it appears that he took a. to be Kt for *tsien* (*tsian* d) 'to present'. — Both phonetically weak. Within the same Hs series as a. we have the homophonous word *tsien* (*dz'jan* e) 'to give a farewell feast' (the fundamental meaning being 'to regale with food') (ex. in Ode 39), and obviously a. in c. stands for this e.: "At the regaling in the morning".

1833. *tsien* (*dz'jan* a) 'to trample, to tread' Kt for *tsuan* (*tsuān* b) 'to continue' says Yü Yüe on Tso: Wen 1 phr. c.: "To continue and cultivate old friendships". He refers to Ode 259 phr. d.: "The king let him continue in the service" where the Han version has e.: "The king let him (tread in:) stand in the service". — Reject. In phr. c. Tu Yü gives a. its fundamental meaning, defining it as = f. 'to go after and practise', thus c.: "To follow and cultivate old friendships", which is satisfactory. The phrases d. and e. evidently represent different text traditions.

1834. *tsien* (*tsjam* a) 'to moisten' and *tsien* (*dz'jam* a) 'drop-wise, gradually' etc. Kt for *ch'an* (*i'jam* b) 'carriage curtain' (ex. of this in Yili: Shī hun li) says Yi Shun-ting followed by Wen Yi-to on Ode 58 phr. c.: "The waters of the K'i are voluminous; there is a curtained carriage and curtains" — an impossible construction. c. = "The waters of the K'i are voluminous, they wet the curtains of my carriage".

1835. *tsien* (*tsiam* a) 'to moisten' and *tsien* (*dz'iam* a) 'drop-wise, gradually' etc. Kt for *ts'ien*, *tsien* (*dz'iem* b) 'sunk in water, hidden, deep' says Wang Nien-sun on Sün: Siu shen phr. c.: "When the knowledge is deep". This since Han Shī wai chuan has d. Further, Shu: Hung fan phr. e. is quoted f. in Tso: Wen 5, where again a. would be Kt for b. — The meaning is right but it is not necessary to read a. *dz'iem* as Kt for b. We have here an extension of meaning: 'to soak through, to imbue, penetrating deeply' and thus a. and b. can be used interchangeably as synonyms. For further examples see Gloss 1469.

1836. *tsien* (*tsiam* a) 'to moisten' and *tsien* (*dz'iam* a) 'drop-wise, gradually' etc. Kt for *chen* (*tsiam* b) 'to slander' says Ma Sü-lun (adding that *tu* stands for d. 'illwill') on Chuang: K'ie k'ie phr. c.: "When cleverness and artfulness, slander and illwill are there in large measure . . ." — Reject. Ma has misunderstood the purport of the passage, which is an attack on intellectualism and sophistry and has nothing to do with "slander" or "illwill". Hence it is also unacceptable when Li Yüan takes *tsien tu* *verbatim*: "(soaking:) slowly penetrating poison". It is better, with Ts'uei Chuan, to take a. in its meaning 'deep' (see par. 1835): "When cleverness and artfulness, profundity and injurious [thought] . . . are there in large measure" (the world is deluded by the sophistry).

1837. *ts'ien* (*ts'ian* a) 'to rise high' (Shuowen, no text) Kt for *hüan* (*g'iuwen* b) 'black, dark' says Wu Ta-ch'eng on the Mao Kung Ting inscr. phr. c., which would be equal to the wellknown *hüan kuei* d. tessera. — Phonetically impossible; moreover, the decipherment of the Arch. character is highly doubtful. The phr. c. has later been explained in various ways but remains obscure.

1838. *ts'ien* (*ts'ian* a) 'to remove, to transfer' Kt for *ts'uan* (*ts'wán* b) 'to hide, to skulk off' says Yang Shu-ta on the Yü Kuei inscr. (Kin wen p. 76) phr. c. "The Huai Barbarians of the South have skulked off and come to the inner [states]. — Reject. *ts'ien* = "they have removed themselves" has its ordinary reading.

1839. *ts'ien* (*ts'ian* a) 'shallow' Kt for *sien* (*dzian* b) 'to covet' says Ma Sü-lun on Chuang: Lie Yü-k'ou phr. c., referring to Han texts (Shiki: Tsī sü etc.) which have a binome d. meaning 'covetous', for which our *kien ts'ien* in phr. c. would be Kt: "They weary their spirits with desires". — Unnecessary. With Wang Sien-k'ien, c. means: "They weary their spirits with (difficult:) troublesome and (shallow:) worthless things".

祿私士 1829 a 戩 b 翦 c 俾爾戩穀 1830 a 踐 b 翦 c 弗身踐也 d 不踐生草不履生蟲 e 遵豆有踐 f 行列之貌 g 翦齊也 1831 a 踐 b 善 c 日而行事必踐之 d 戩 e 福 1832 a 踐 b 鑠 c 其朝踐 d 薦 e 錢 1833 a 踐 b 贊 c 踐修舊好 d 王績之事 e 王踐之事 f 履行 1834 a 漸 b 襍 c 洪水湯湯漸車帷裳 1835 a 漸 b 潛 c 知慮漸深 d 潛深 e 沈潛剛克 f 沈漸剛克 1836 a 漸 b 譖 c 知詐漸毒...多 d 讞 1837 a 遷 b 玄 c 鄴圭 d 玄圭 1838 a 遷 b 窺 c 南淮夷遷及內 1839 a 淺 b 羨

1840. *ts'ien* (*dz'ian* a) 'coin, money' Kt for *ts'üan* (*dz'üan* b) 'coin, money' says Tuan Yü-ts'ai on Kyü: Chou yü hia phr. c. The word b., properly 'a spring (water)' is used for the homophonous *dz'üan* 'money' in Chouli: Ts'üan fu. — Unlikely. The char. a. is known in the reading *tsien* (*tsian*) 'a hoe' (Ode 276) and is used as Kt for *dz'ian* 'coin, money'.

1841. *ts'ien* (*dz'iem* a) 'to sink in water; hidden, deep' etc. Kt for *ch'en* (*dz'iem* b) 'pool, fish-pond' says Mao Heng on Ode 281 phr. c.: "In the fish-pond there are many fishes"; this because he knew of the Han version which had d. — The Mao version c. is preferable, see in detail Gloss 1099, and b. in d. is Kt for a. c. = "Plunging in the deep are many fishes".

When a. means 'to plunge, to sink', Ma Sü-lun (on Chuang: Sü Wu Kuei) says a. is Kt for *tan* (*tam* e); reject.

1842. *ts'ien* (*dz'iem* a) 'to sink in water; hidden, deep' etc. Kt for *ch'an* (*t'iam* b) 'to spy' says Ma Sü-lun on Chuang: T'ien Tsī-fang phr. c.: "Above he peeps at the azure Heaven, below he spies on the Yellow Springs". — Ma's idea is due to the supposed parallelism of *k'uei*: *ch'an*. — Reject. c. = "... below he dives down to the Yellow Springs".

1843. *ts'ien* (*dz'ian* a) 'before; to advance' Kt for *ts'ien* (*ts'ian* b) 'shallow' (light-coloured) says Chu Tsün-sheng on Chouli: Kin kü phr. c.: "The straps (on the horses) are light-coloured". — Cheng Hüan takes a. as Kt for *tsien* (*tsian* d), a char. properly meaning 'to clip' but also occurring as Kt for a homophonous *tsian* in Yili: Ki si li phr. e. meaning 'washy black'. This seems preferable.

1844. *tsin* (*tsiën* a) 'to advance; to introduce, to present' Kt for *tsün* (*tsiwan* b) 'remains of a meal' says Cheng Hüan on Li: Tsi t'ung phr. c.: "All the [lower] functionaries ate the remains and then removed [the dishes]". — Cheng's reason is that the paragraph describes in detail the successive *tsün* b. 'eating of the remains'; but his Kt is unnecessary and arbitrary c. = "All the [lower] functionaries (advanced:) came forward and removed [the dishes]".

1845. *tsin* (*tsiën* a) 'to advance; to introduce, to present' Kt for *sün* (*süwan* b) 'high' says Yü Yüe on Sün: Fei shī er tsī phr. c.: "Their caps are high." — Reject. Yang Liang soberly explains: "Their caps are (advancing:) protruding".

1846. *tsin* (*tsiën* a) 'to advance; to introduce, to present' Kt for *tsin* (*dz'ien* b) 'gift at departure' says Sun Yi-jang (Yü lun) on the Hi Kia P'an inscr. c.: (The Huai Barbarians should not dare not to send) ... "their men carrying gifts (or: their men presented as gifts?) and their stores". —

Unnecessary since a. itself frequently means 'to present'. Kuo Mo-jo takes a. as it stands, referring to men sent to do service; Yang Shu-ta would take the second *k'i* as = d.: "the stores of the forwarding men". All highly uncertain. — If Sun were right, a. would not be an ordinary phonetic Kt: *tsiën* a. 'to bring forward' and *dz'ien* b. 'a gift' are two aspects of one word-stem.

1847. *tsin* (*tsiën* a) 'to advance' etc. Kt for *tsien* (*tsian* b) 'arrow shaft, small stick' says Chu Tsün-sheng on Chouli: Chī fang shī, "an old text version", phr. c.: "bamboo and slender bamboo", where the orthodox version has d. Simi-

larly, on Yili: Ta shé li phr. e. the Ku-wen text, acc. to Cheng Hüan, had a. instead of b. — Though phonetically poor the Kt seems undeniable.

1848. tsin (*tsiën* a) 'to advance' etc. occurs in Chouli: T'ien p'u phr. b., where Cheng Hüan says a. means c. 'to repress', which makes poor sense. Sun Yi-jang believes that Cheng took a. as Kt for d. 'to push': "The king makes the horses run, the princes push them on, the dignitaries make them gallop". The word d. occurs in Tso: Ting 8 and Lu Tê-ming reads it Anc. *tsuäi* = Arch. *tswäd* (so also Ts'ieyün); Kuang yün has also a reading Anc. *ts'üan* = Arch. *ts'üwän*. — The proposed Kt is phonetically impossible. Probably a. is simply taken as a causative: "The princes (make them advance:) urge them on".

1849. tsing (*dz'jěng* a) by Kuo Mo-jo taken to be Kt for king (*kiěng* b), refuted in LC III par. 1139.

1850. ts'ing (*ts'ieŋ* a) 'green, blue' Kt for ts'ang (*ts'áng* b) 'green, azure' says Chang Ping-lin (Siao hüe ta wen). — Reject.

1851. ts'ing (*ts'jěng* a) 'to request, to beg, to ask' Kt for ch'eng (*č'jěng* b) 'really, truly' says Sun Yi-jang on Mo: Ming kuei, hia phr. c. "If really one has heard it and seen it". Similarly, on Chuang: Ying ti wang phr. d.: "His knowledge was true and reliable" Liu Shi-p'ei says a. Kt for b. — Unnecessary. a. stands for ts'ing (*dz'jěng* e., within the same Hs series) which often means 'true, real, really' (ex. in Lun, Li: Ta hüe, Meng). This ts'ing d. is not, in its turn, a Kt for b.; the 'true, real' is an extension of meaning: 'tallying with the circumstances, substantial, exact, true', e.g. in Yi: Hi ts'í phr. f.

1852. tsiu (*tsiôg* a) 'Catalpa' Kt for ts'iao (*dz'jôg* b) 'firewood; to burn' says Wang Nien-sun on Kuan: Ts'í ch'én ts'í chu phr. c. Yin Ch'í-chang takes a. in its well-known sense of 'Catalpa' (= d) and explains that "the Catalpa room" was a place where they burnt strong-smelling Catalpa wood in order to drive out noxious vapours. — Wang adduces that in Kuan: K'ing chung 6 there is correspondingly phr. e. One could object that in e. the b. could just as well be Kt for a. The burning of strong-smelling herbs etc. in order to expel pestilential influences is common in the early texts, which speaks in Yin's favour.

1853. tsiu (*dz'jôg* a) 'to advance; to accomplish, to achieve' etc. Kt for tsi (*dz'jəp* b) 'to assemble' which would stand for tsa (*dz'əp* c) 'mixed', which again

c 敝精神乎蹇淺 d 健羨 1840 a 錢 b 泉 c 將錡大錢 d 泉府 1841 a
潛 b 滲 c 潛有多魚 d 滲有多魚 e 湛 1842 a 潛 b 覘 c 上聞青天下
潛黃泉 1843 a 前 b 淺 c 拱前 d 翦 e 緇翦 1844 a 進 b 餞 c 百官進
徹之 1845 a 進 b 峻 c 其冠進 1846 a 進 b 責 c 其進人其賁 d 之
1847 a 晉 b 箭 c 竹晉 d 竹箭 e 諸箭 1848 a 晉 b 王提馬而走諸侯晉
大夫馳 c 抑 d 撥 1849 a 靜 b 敬 1850 a 青 b 蒼 1851 a 請 b 誠 c 請
惑(或)聞之見之 d 其知請信 e 情 f 情偽相感 1852 a 藪 b 樵 c 藪室

would be equal to *t s a* (*tsəp d*) 'a round, a circle' says Yü Yüe on Chouli: Tien juei phr. e. (where f. is equal to g., see LC III par. 1286; *t s a o t s i e* was a rest, a support on which jades were placed when presented in sacrifice). This because Cheng Chung defined a. as = d. — This dreadful "phonetic" speculation is based on the variants a. ~ b. in Ode 195, which have quite another explanation, see par. 1793 above. Cheng Hüan on phr. e. says a. means h. (its ordinary meaning): "the rest for jades in 5 colours and 5 (achievements:) zones of design". (Biot in his otherwise excellent translation of the Chouli has misunderstood this passage).

1854. *t s i u* (*dz'ióg a*) 'to advance, to go to; to accomplish' etc. Kt for *t s' a o* (*ts'óg b*) 'to go to' says Chu Tsün-sheng on various cases where a. means 'to go to' (e.g. Meng: Liang Huei Wang, shang phr. c.) — Reject. a. has its fundamental meaning here, Cf. par. 1763 above.

1855. *t s' i u* (*dz'ióg a*) 'wine-master', to achieve, to end' Kt for *y a o* (*d'ióg b*) 'to scoop hulled grain from a mortar' says Pi Yüan on Mo: T'ien ch'ī, hia phr. c.: "The women (taken as slaves) were set to hull grain and scoop grain". Wang Nien-sun says a. has its fundamental meaning of handling wine: "The women were set to hull grain and make wine"; he adduces Chouli: Tsiu jen phr. d.: (Directed by the Tsiu jen manager of the wine) "there were 30 women for wine". Sun Yi-jang, on the strength of a passage in Chouli: Ch'ung jen, would alter a. into e. 'to beat', a very arbitrary emendation. — One text version has *s i u* (*dz'ióg f*) 'prisoner' instead of a.: "The women were made grain-hulling prisoners". If this is the best version, *dz'ióg a*. in the c. version is Kt for *dz'ióg f*.

1856. *t s ī* (Anc. *dz'ię a*) 'bones with putrifying flesh' Kt for *t s ī* (Anc. *dz'ię b*) 'to soak' says Kao Yu on Lü: Meng ch'un ki phr. c. "One buries the melting [flesh]", which corresponds to Li: Yüe ling phr. d., where Lu Tê-ming says e. 'putrifying flesh' was Anc. *dz'ię*. — The Kt should be rejected. As shown by the Phonetics in the characters, a. Anc. *dz'ię* was Arch. *dz'ia*; b. Anc. *dz'ię* was Arch. *dz'ięg*; e. Anc. *dz'ię* was Arch. *dz'ĩar*. Kao Yu's idea was due to the fact that at his time (about A.D. 200) the -g in *dz'ięg* had already dropped; at Lu Tê-ming's time the three words had coincided in Anc. *dz'ię*. The Lü phr. c. had Arch. *dz'ia*, the Li text had Arch. *dz'ĩar*. Neither is Kt for the other; they were synonymous words, and neither of them had anything to do with Arch. *dz'ięg* b.

1857. *t s ī* (*tsĩar a*) 'to slander' etc. Kt for *t s ī* (*tsiər b*) 'self-indulgent' says Yang Liang on Sün: Fei sh'ī er tsī phr. c.: "Those who go apart (sc. from the ordinary) and are unrestrained, who raise themselves on their toes and are self-indulgent". Yang, however, mentions another theory that *t s u n g* d. is wrong for e. to which he attributes a meaning 'to walk' which it never has. Curiously enough Wang Nien-sun has accepted this arbitrary and faulty emendation. Ho Yi-hang would take d. as variant for f. and a. as meaning g. 'to ponder, to measure': "Those who leave the [ordinary] tracks, who raise themselves high on their toes (i.e. make themselves high) and have opinions"; f., however, is known from no pre-Han text; a. can serve for a homophonous word *tsĩar* 'to measure', e.g. Kyü: Ts'i yü phr. h.: "He measured and observed his quality" (Chu Tsün-sheng would there take it as Kt for *t s ī/tsiər i*; unnecessary). But Ho's interpretation is inferior

to Yang's first one: there we have parallelism between *tsung* 'unrestrained' and *tsi* 'self-indulgent'.

1858. *tsi* (*tsjār a*) 'purple' Kt for *ch'i* (Anc. *t'i b*) 'fine cloth' says Yü Sing-wu on Sün: Wang *ch'i* phr. c., because he believes in Wang Yin-chi's emendation of the unknown d. into e.: "By the eastern sea there is fine and coarse cloth". — Reject. The Arch. reading of b. is unknown since the char. is a *h u e i y i*, and f. is not Phonetic in it. But in any case the Arch. form must have begun by *t'*-, which makes the Kt unlikely. There are various speculations about d., but there is no reason why a. should not, with Yang Liang, mean g. 'purple-shell': "By the eastern sea there are purple-shell and x".

1859. *tsi* (*tsjār a*) 'property, resources; to avail oneself of' etc. Kt for *ch'i* (*tjēd b*) 'to come to' says Cheng Hūan on Li: Tsī yi quoting the lost Shu chapter Kūn Ya phr. c., punctuating after *y ü a n*: "... the lower people grumble; and when it comes to the winter and that cold, they also grumble" (Cheng says *k' i d.* is equal to e., a curious speculation). — Reject. The faker of the chapter Kūn Ya in the orthodox Shu reads f., takes the a. in the Li quotation to stand for the homophonous *tsi* (*tsjār g.*, same Hs series) 'to sigh': "The lower people grumble and sigh". This has been followed by the Sung commentators (Ts'ai Ch'en for Shu, Ch'en Hao for Li), but parallelism shows that we must punctuate after *y ü a n* (GSR should be corrected accordingly). On a phr. in Ode 254 (see next par.) Chu Hi again says a. Kt for g.; refuted in Gloss 930).

Probably a. in phr. c. is a wrong enlargement of *ts' i* (*ts'jār h*) 'next in order, next-following': "In the summer time with heat and rain, the lower people grumble, next-following winter, with great cold, they also grumble".

1860. *tsi* (*tsjār a*) 'property, resources; to avail oneself of' etc. Kt for *tsi* (*tsjār b*) in the sense of 'to stop, to cease' says Yü Sing-wu on Ode 254 phr. c.: "Death and disorder have not been stopped". — Possible, but no Kt is needed, see Gloss 930. c. = "[There is] death and disorder and destruction of resources".

1861. *tsi* (*tsjār a*) 'to consult; to sigh' etc. Kt for *tsi* (*tsjag b*) 'this' say Ho Yi-hang and Wang Sien-k'ien on Erya: Shī ku which has an entry c.; Chu Tsün-sheng better: a. Kt for *ts' i* (*ts'jār d*). It has been suggested that Sī-ma Ts'ien meant this Kt in his paraphrase of a line in Shu, but wrongly, see Gloss 1230. For

d 楸 e 樵室 1853 a 就 b 集 c 雜 d 市 e 繅籍五采五就 f 繅 g 蕪 h 成 1854 a 就 b 造 c 猶水之就下 1855 a 苜 b 苜 c 婦人以為春苜 d 女酒三十人 e 枕 f 因 1856 a 體 b 漬 c 霏霏 d 埋當 e 齒 1857 a 訾 b 恣 c 離縱而歧訾者也 d 縱 e 縱 f 蹤 g 思也量也 h 訾相其質 i 咨 1858 a 紫 b 紕 c 東海則有紫紕 d 紕 e 綌 f 希 g 紫貝 1859 a 資 b 至 c 夏日暑雨小民惟曰怨資冬祁寒亦惟曰怨 d 祁 e 是 f 小民惟曰怨咨 g 咨 h 次 1860 a 資 b 濟 c 喪亂蔑資 1861 a 咨 b 茲 c 咨

the rest there are no pre-Han cases that could be adduced in support.

1862. *ts ī* (*dz'ǐəg a*) 'to soak' Kt for *ts ī* (*tsǐək b*) 'spine, bony, emaciated, skeleton'; or, if still read *dz'ǐəg*, a variant of the same word stem, see par. 1796.

Again, on Lü: Shun min phr. c. it serves in the same sense of 'emaciated': "In order to see the emaciation and suffering of fatherless and widows, of old and weak". In Kung-yang Chuang 20 a. serves as text variant for b2.

1863. *ts ī* (*tsǐəg a*) 'child, son' Kt for *ts' ī* (*dz'ǐəg b*) 'to cherish' say Wang Yin-chī and Sun Sing-yen on Shu: Shao kao phr. c., corresponding to Kyü: Chou yü, shang phr. d. — Plausible, see Gloss 1727. Several more examples occur.

1864. *ts ī* (*tsǐəg a*) 'child, son' Kt for *s ī* (*dzǐəg b*) 'sacrifice' says Tu Tsī-ch'un on Chouli: Min li ("the slaves from the Min region") phr. c.: "In managing the sacrifices one selects slaves from among them". — Very unlikely. Wang Yin-chī and Sun Yi-jang have various unconvincing proposals of text emendations. Cheng Hūan explains simply: "For the management of a (king's) son one selects slaves from among them"; the "management" being the house-keeping. The *ts ī* would then be in the dative case. The passage remains obscure.

1865. *ts ī* (*tsǐəg a*) 'child, son' Kt for *ch ī* (*ǐəg b*) 'foot, heel' says Chang Ping-lin on Chuang: T'ien hia phr. c. Chuang gives some examples of statements by the sophists that are absurd, e.g.: "A fowl has three legs"; "an egg has feathers"; "a horse has eggs" etc. Ch'eng Hūan-ying avers that in Ch'u a frog is called a *ti n g-t s ī d*. Other speculations without text support have been advanced but Chang thinks that *ti n g-t s ī d* stands for e.: "The crown of the head and the heel have tails". Phonetically unlikely.

1866. *ts ī* (*tsǐəg a*) 'this' etc. Kt for *ts a i* (*tsəg b*) the particle says Chu Hi on Ode 243 phr. c; this not only a phonetic Kt but influenced by an earlier line d. — Plausible.

Again, on Shu: Li cheng phr. e. Wu K'ai-sheng says a. Kt for b. — Unreasonable since that would mean that the same word in one and the same sentence would be rendered first by a. as Kt and then by b. in its proper shape. Phr. e. should be punctuated thus: *hi u, ts ī ch ī s ü, h i e n ts a i* "In the grace (of Heaven), these who understand to be solicitous are few". See Gloss 1938. It may be added that when a. has its common meaning 'this' Chu Tsün-sheng believes that it is Kt for *ts' ī* (*ts'ǐər f*), which of course is excluded.

1867. *ts ī* (*dz'ǐəg a*) 'to breed' Kt for *ts ī* (*tsǐəg b*) 'diligent' in Meng: Tsin sin phr. c.: "The one who diligently does the good".

1868. *ts ī* (*tsǐəg a*) 'this' Kt for *ts a i* (*tsəg b*) 'to plant' says Cheng Hūan about Li: Chung yung phr. c. where he records a text variant a. for b. ("*h u o t s o a.*"): "What is (planted:) growing upright it strengthens, what is inclining it overturns". Some text versions (see Yüan Yüan: Kiao k'an ki) have *ts ī* (*tsǐəg d*) 'to grow, to increase', and a. could then be a short-form for d. and *tsəg b*. of the orthodox version Kt for this d.: "What is growing it strengthens, what is inclining (waning) it overthrows". — *ts a i b*. 'to plant' by extension can very well mean 'to place upright', and the orthodox b. is a better counterpart to *k' i n g* 'to incline', so Cheng seems preferable.

1869. *ts ī* (*tsiæg* a) 'to break soil' Kt for *ts a i* (*tsæg* b) 'to damage' says Lu Tê-ming on Ode 245 phr. e.: "No injury, no harm". — Plausible.

1870. *ts ī* (*tsiæg* a) 'to break soil' etc. Kt for *ts' ī* (*ts' iæg* b) in the sense of 'to intermingle, to insert' says Cheng Chung on Chouli: Lun jen phr. c. "One examines that the insertion of the ("fingernail":) nave-end of the spoke is not awry". This meaning of b. is earliest known from the Shī ki. — Cheng Hūan says a. means the felloe-end of the spoke: "One examines that the felloe-end and the nave-end of the spoke are not warped". The char. *tsiæg* a. can serve for a *tsiæg* 'stump of a tree' (ex. in Shī) and this word is used in the sense of "finger" in Kung-yang: Wen 14. Yüan Yüan explains that the two narrow ends of the spoke are called *ts ī* "(the stump:) the finger" and *ch a o* "the nail" respectively, in accordance with Cheng Hūan. — Convincing.

1871. *ts ī* (*tsiæg* a) 'minced meat' Kt for *ch eng* (*i iæg* b) 'winter sacrifice' says Kuo Mo-jo on the Ch'u Wang Ting inscr. phr. c., which would be equal to d.: "in order to furnish for the winter and autumn sacrifices". T'ang Lan (Kuo hūe ki k'an 1934) instead proposes a. Kt for *ts ī* (*tsiær* e) 'sacrificial grain', the unknown char. f. being Kt for *sh eng* (*d iæng* h). — T'ang's idea is phonetically faulty, Kuo's is phonetically weak but not impossible. If, on the other hand, a. in c. were to have its proper meaning 'minced meat' (which makes good sense in the context), we should have to find another interpretation of the enigmatic f., or, if we accept Kuo's *ch' a ng*, not in the sense of 'autumn sacrifice' but with its primary meaning of 'to taste': "in order to furnish a taste (sample) of minced meat".

1872. *ts ī* (*tsiæg* a) 'minced meat' Kt for *ch ī* (*i iæk* b) 'slice of dried meat' in Yili: Hiang shê li, Ku-wen version, phr. c.: "a slice of dried meat long one *ch' ī* and two inches", where the orthodox version has b. instead of a. This as recorded by Cheng Hūan. — Plausible.

Again, on the Siao Yü Ting inscr. phr. d. Kuo Mo-jo says *tsiæg* a. is Kt for *ch ī* (*i iæg* e) 'to record': "Inscribed dagger-axe". — Plausible.

1873. *ts' ī* (*ts' iær* a.) 'lower end of plough handle' Kt for *ts' ī* (*ts' iæg* b) 'to pierce' says Cheng Hūan on Chouli: Kü jen phr. c. — Reject. Cheng's idea is due to the loss of final *-r* in a. and of *-g* in b. before his time.

此也 d 此 1862 a 漬 b 脊瘡 c 以視孤寡老弱之漬病 1863 a 子 b 慈
c 子保 d 慈保 1864 a 子 b 祀 c 掌子則取隸焉 1865 a 子 b 趾 c 丁
子有尾 d 丁子 e 頂趾 1866 a 茲 b 哉 c 昭茲來許 d 媚茲一人 e 林
茲知恤鮮哉 f 此 1867 a 孽 b 攷 c 孽孽為善者 1868 a 茲 b 哉 c 哉
者培之傾者覆之 d 滋 1869 a 菑 b 災 c 無菑無害 1870 a 菑 b 廁 c
察其菑蚤不蠲 1871 a 載 b 烝烝 c 呂共載棠 d 以供烝嘗 e 棠 f 尚
g 盛 1872 a 載 b 職 c 載長尺二寸 d 載戈 e 識 1873 a 庇 b 刺 c 車

1874. t s' i (ts'jər a) 'to arrange in order, order' etc. Kt for t s i (ts'jət b) 'to go to' etc. says Tuan Yü-ts'ai on Shu: K'ang-kao phr. c. — Refuted in Gloss 1643.

1875. t s' i (ts'jər b) 'convenient, well arranged' Kt for t s' i (dz'jər b) 'equal' in the sense of 'all alike' says Yü Sing-wu on Ode 179 phr. c.: "The thimbles and the armlets are (there all alike:) all there (complete)". — Unnecessary, see Gloss 468. c.: "The thimbles and armlets are convenient".

1876. t s' i (dz'jər a) 'to thatch; Tribulus' etc. Kt for t s i (ts'jər b) 'bed mat' in Yili: Ki si li, Ku-wen, version (ap. Cheng Hüan) phr. c., where the orthodox version has d.

1877. t s' i (ts'jəg a) 'thorn' Kt for s i (sjəg b) 'to give, gift' says Yang Shu-ta on the Fu Ki Hien inscr. phr. c.: "- - - has given cowries, five p'eng sets". — Plausible.

1878. t s' i (ts'jəg a) 'to stab, to criticize' etc. Kt for s i (sjəg b) 'to cleave, to tear apart' says Chu Tsün-sheng on Sün: Fu kuo phr. c.: "To tear apart the weeds and grow grain". — Unnecessary. a. has an extended meaning: "To (stab:) kill the weeds".

1879. t s' i (dz'jəg a) 'speech; to decline' etc. Kt for y i (dijəg b) 'cheerful, joy' says Yü Sing-wu on Shu: Lo kao phr. c.: "You shall forever have joy". — Refuted in Gloss 1762. c.: "You shall forever have (words about you:) fame".

Again, on Shu: To shī phr. d. and Lü hing phr. e. and Lü hing phr. f. and Ts'in shī phr. g. Yü Sing-wu says dz'jəg a. is Kt for y i, t u (d'jək, d'äg h) 'fed up with, weary of'. — Reject. On Shu: Yao tien phr. i. he likewise says t s' i (dz'jəg j) is Kt for h. — Reject. (On various Shu phrases with t a i [d'æg k] 'lazy' he says this k. is Kt for h. — Reject).

Again, on Ode 254 phr. l. and on Shu: Ta kao phr. m. Yü says a. is Kt for y i (d'jəg n) 'I, me'. — Reject.

Again, on Shu: Tsiu kao phr. o. Yü says a. is Kt for s i (sjəg p), which would be a "particle". — Reject. These various Kt speculations are phonetically weak, unconvincing and unnecessary. For the interpretation of these various Shī and Shu phrases see in detail Glosses on the Book of Odes and the Book of Documents.

1880. t s o (tsək a) 'to do, to make, to start, to rise' etc. Kt for t s ê (tsək b) 'then' says Kuo Mo-jo on Shu: To fang phr. c.: "The wise, if he does not think, then will be foolish". — Reject, see LC par. 14. The a. by extension can mean 'starting, *erst*, now then, then'.

1881. t s o (tsək a) 'to do, to make, to start, to rise' etc. Kt for c h u (ts'io b) 'to imprecate' say K'ung Ying-ta and Lu Tê-ming on Ode 255 phr. c. — Refuted in Gloss 137. c.: "They stand up and imprecate".

Again, on Kuan: K'ing chung, ki phr. d. Yü Yüe says a. Kt for b.: (Those who are unwilling to plant and sow are miscreants,) "below they imprecate against the earth, above, they imprecate against Heaven". — Reject. d.: "Below, they make it [the business of] the earth, above, they make it [the business of] Heaven", sc. to supply the food.

1882. t s o (tsək a) 'to do, to make, to start, to rise' etc. Kt for t s o (dz'ək b) 'to bore' says Chu Tsün-sheng on Li: Kiao t'ê sheng phr. c.: "He bored the tortoise

shell in the shrine of his father". — Possible but unnecessary. c.: "He (acted upon:) manipulated the tortoise shell".

1883. *tso* (*tsák a*) 'to do, to make, to start, to rise' etc. occurs in a moot phr. in Li: Nei *tsê* phr. b (about controlling the freshness of sacrificial food). Ch'en Hao says a. means 'to set in action' (ex. in Ode 193), hence 'to move, to shake': b.: "In regard to fish it is said that one shakes it". This being very forced, Ch'en adds: some say that *tsák a*. is Kt for *cho* (*tsiak c*). This word means 'to cut off' (ex. in Kung-yang :Ch'eng 2) but here it would mean 'to scale' (the fish). This is likewise very far-fetched. Erya: Shi k'i has a phr. d., so the idea that a. is Kt for c. has an early *point d'appui*. But there is then no reason why this c. should not have its proper meaning: "In regard to fish it is said that one cuts it" to see that it is fresh.

1884. *tso* (*tsák a*) 'to do, to make, to start, to rise' etc. occurs in Mo: Ts'i kuo b., but in Mo: Fei yüe, shang there is phr. c. and in Mo: Tsie yung, shang phr. d. The *ts'u* (*ts'ág e*) 'to place' and the *tsie* (*dz'ják f*) 'record, register of field revenues' both make good sense. c.: "He heavily places taxes on the people". d.: "His registering of taxes is heavy". In phr. b. our *tsák a*. is Kt for either of them.

1885. *tso* (*tsák a*) 'oak' Kt for *tsie* (*dz'ják b*) 'register, record' says Sun Yijang on Ts'ê: Chao ts'ê phr. c. The *ch'ou-tso* (*d'ióg-tsák d*) would be Kt for *ch'ou-tsie* (*d'ióg-dz'ják e*). The *d'ióg* in the latter occurs in Shu: Hung fan phr. f. (Heaven gave Yü) "the Great Plan in nine sections" and thus can mean 'a chapter, a document'. Thus c.: (The tale of the great war expedition was engraved on p'an yü ritual vessels) "it was *chu* put in *ch'ou-tsie* a written record" (document). Pan Piao had taken d. as Kt for g.: "*inter pocula*", which makes poor sense. — Sun is plausible.

1886. *tso* (*dz'ák a*) 'to bore' Kt for *ts'o* (*ts'ák b*) says Wen Yi-to on Ch'u: Kiu pien phr. c. In Ch'u: Li sao there is correspondingly d. and earlier in our Kiu

人為未底 1874 a 次 b 卽 c 次汝封 1875 a 飲 b 齊 c 決拾既飲 1876
a 次 b 第 c 牀茨 d 牀第 1877 a 束 b 賜 c 束貝五朋 1878 a 刺 b 斯
c 刺少殖穀 1879 a 辭 b 怡 c 汝永有辭 d 罔非有辭于罰 e 無辭于
罰 f 有辭于苗 g 俾君子易辭 h 敷 i 舜讓于德弗嗣 j 嗣 k 怠 l 辭
之擇矣 m 天棗忱辭 n 不用我教辭惟我一人弗恤 o 司 1880 a 作 b
則 c 惟聖罔念作狂 d 始 1881 a 作 b 詛 c 侯作侯祝 d 下作之地上
作之天 1882 a 作 b 鑿 c 作龜于禰宮 1883 a 作 b 魚曰作之 c 斲 d
魚則斲之 1884 a 作 b 厚作斂於百姓 c 厚措斂於百姓 d 其籍斂厚
e 措 f 籍 1885 a 柞 b 籍 c 屬之離柞 d 離柞 e 疇籍 f 洪範九疇 g
酬酢 1886 a 鑿 b 錯 c 滅規矩而改鑿 d 備規矩而改錯 e 背繩墨而

pien we find e. — Plausible. Both Chu Hi and Hung Hing-tsu take b. as standing for t s' o (*ts'ák f*) 'to place, to apply', for which b. is merely a variant, thus c.: "They destroy the compass and square (instruments of correct measurements) and (differently apply:) use other norms".

1887. t s o (*dz'ák a*) 'to bore' Kt for t s i (*dz'ǎk b*) 'to trample' says Ma Sü-lun on Chuang: Ti wang phr. c.: (impossible) "like wading through the Sea and to (trample:) walk over the River". — Unnecessary. Chuang's metaphor is much more forcible and expressive as it stands: (impossible) "like wading through the Sea and (boring through:) making a passage (tunnel) through the River".

1888. t s' o (*ts'á a*) 'white and brilliant' Kt for c h' a i (*dz'är b*) 'to open the mouth and show the teeth' says Ma Juei-ch'en on Ode 59 phr. c. — Reject. b. is a Shuowen word without text support. c.: "Oh, the fresh whiteness of your artful smile", see Gloss 187.

1889. t s o u (*tsu a*) 'to run, to go' Kt for t s' o u (*ts'u b*) says Sun Yi-jang on the Ta Ting inscr. phr. c.: "the manager of the horses". This because the Chouli records an officer called ts'ou-ma d. — Let us rather say that t s' ü (*ts'ü b*) 'to run', t s' o u (*ts'u b*) 'to cause to run' = 'to direct the running of' (the horses) and our t s o u (*tsu a*) 'to run' are three aspects of one word stem and hence could be used interchangeably.

1890. t s o u (*tsu a*) 'angle, corner' Kt for t s u (*tsǐók b*) 'to press, to harass, to trouble' says Chang Ping-lin on Chuang: T'ien ti phr. c., the binome p e i-t s u (*pǐëg-tsu d*) being Kt for p' i n-t s u (*(b'ǐën-tsǐók e)*) — Reject. Ch'eng Hüan-ying after Li says that d. means 'ashamed'. This is a vague circumlocution. The p e i in d. often means 'low, humble' (Shu etc.) and t s o u a. 'corner' is here taken as a verb: 'to corner' = 'to go to the corner'. c.: "Tsī-kung humbly slunk away".

1891. t s o u (*tsug a*) 'to bring forward, to hasten forward' Kt for t s o u (*tsu b*) 'to run' says Chu Tsün-sheng on Ode 237 phr. c.: "We have such that hasten forward". — Reject. a. itself has this meaning, see in detail Gloss 333. When in Kyü: Lu yü and in Ch'u: Li sao we find phr. d., this only means that a. and b., being synonymous, could be used interchangeably.

1892. t s u (*tso a*) 'tax' Kt for c h u (*tǐo b*) 'to store' or for c h' u (*d'ǐo c*) 'to store' says Chu Tsün-sheng on Ode 155 phr. d: "What I have stored". This because the Han school defined a. here as = e. — Ma Juei-ch'en has shown that parallelism with the preceding line demands a. to be a noun, here then a short-form for f.; d.: "The bundles of straw which I hoarded", see Gloss 382.

The word f. is known from Chouli: Hiang shī phr. g. meaning 'bundle or bedding of straw' (for presenting gifts) and Lu Tê-ming there reads it Anc. *tsuo* = Arch. *tso*. Cheng Ta-fu thought that it was there Kt for t s i e (*dz'ǎg h*) — reject. Tu Tsī-ch'un would read it as t s ü (*tsǐo i*) 'dried herbs' (ex. of this in Kuan). Cheng Hüan would read it as j., a char. with several readings and meanings but which in Li: K'ü li and in Yili: Shī yü li has the meaning of 'bedding of straw' (for presents), in both these places read t s ü (*tsǐo*) by Lu Tê-ming (in the latter case read t s u / *tso* by Liu ap. Shīwen). f. can also be read t s' ü (*ts'ǐo*) 'straw' (Ode 265). — Evidently these are all variant aspects of one word-stem.

The word *f.* recurs in Chouli: *Sī wu* phr. *k.* but there is great confusion about the proper readings and characters in the early commentaries on phr. *k.* One of the writers had a text which ran *l.*, and *a.* here would be *Kt* for *t s o u*, *t s ü* (*tsu*, *tsü* *m*) 'dark-brown'. This being phonetically bad and making no sense, Lu Tê-ming rejects it and reads (Anc. *tsuo* =) Arch. *tso* both in *k.* and *l.*, the former meaning "the *k u a n* receptacle for *t s u* the grass bundle (bedding)". Which of the two text versions is the earliest cannot be determined.

1893. *t s u* (*tsuät a*) 'soldier' *Kt* for *h i* (*χiät b*) 'to be exhausted' (for this word see in detail Gloss 915) says Chu Tsün-sheng on Ode 29 phr. *c.*: "He does not support me to the end". — Reject. *a.* was certainly never read *χiät*. All early tradition has it that the char. *a.* when used as *Kt* for a word meaning 'to finish, to die' was *t s u* (*tsiwät*).

1894. *t s u* (*dz'uk a*) 'clan, kin, group, to accumulate' *Kt* for *s h u* (*d̄iuk*) 'to be attached to' says Chu Tsün-sheng on Ode 108 phr. *c.* This because Mao Heng defined *k u n g-t s u* as = *d.* — Unnecessary, *a.* making good sense as it stands. For phr. *c.* see Gloss 272.

1895. *t s u* (*dz'uk a*) 'clan, kin, group, to accumulate' occurs in Sün: Fei siang phr. *b.* Yang Liang already identified the *tsie t s u* with the phr. *tsie t s o u* *c.* which occurs in three passages in Li: Yüe ki, one of them phr. *d.* describing the music: "its bends and its straight courses, its ampleness and its (meagerness:) thinness, its angularity and its full-bodiedness, its *tsie* (restrictions:) pauses and its *t s o u* (*tsug e*) playings". This is the ancient and traditional interpretation here, that *tsie* 'to regulate' means 'to moderate, to repress' as opposed to *t s o u* *e.* 'to play, to perform' (Couvreur has followed this for phr. *d.* but interprets quite differently in the other two places; Legge has misunderstood them all). Ho Yi-hang, however, would take *t s o u* (*tsug e*) as short-form of *t s' o u* (*ts'ug f*) meaning *g.* 'to come together, to unite': *d.* = "its reductions and its full-bodiedness". This is unconvincing since the whole Yüe ki chapter deals with *t s o u* *e.* 'to make music, to perform, to play', which confirms the ancient interpretation.

If we revert to the Sün phr. *b.* where it is a question of *w e n* 'cultivated demeanour' (*l i*) and music, Yang Liang is probably right in taking *t s u* (*dz'uk a*) as *Kt* for the *t s o u* (*tsug e*) of the Li: *b.* — (If the *w e n* refined demeanour goes on too long it ceases), "if [in music] the [due alternance of] pauses and playings goes on too long it will be discarded".

改錯 { 措 1887 *a* 鑿 *b* 措 *c* 猶涉海鑿河 1888 *a* 差 *b* 蹇 *c* 巧笑之瑳
1889 *a* 走 *b* 趣 *c* 走馬 *d* 趣馬 1890 *a* 陬 *b* 蹇 *c* 子貢卑陬 *d* 卑陬 *e*
顰蹙 1891 *a* 秦 *b* 走 *c* 子曰有奔秦 *d* 奔走 1892 *a* 祖 *b* 宁 *c* 儲 *d* 予
所蓄祖 *e* 積 *f* 藉 *g* 共茅藉 *h* 藉 *i* 蒞 *j* 莛 *k* 藉館 *l* 祖飽苞 *m* 緌
1893 *a* 卒 *b* 沈 *c* 畜我不卒 1894 *a* 族 *b* 屬 *c* 殊異乎公族 *d* 公屬 1895
a 族 *b* 節族久而絕 *c* 節奏 *d* 其曲直繁齊廉內節奏 *e* 奏 *f* 湊 *g* 聚

Again, on Chuang: Tsai yu phr. h.: "The clouds, without waiting for being (fully) accumulated, would rain" Ma Sū-lun says a. is Kt for f. This would fit in well with Ho Yi-hang's theory above, but it is unnecessary. *dz'uk* a. has its proper value, with an extension: 'troop, group, to form a group, a crowd' = 'to accumulate'. 1896. *t s u* (*ts'ók* a) 'to trample' when meaning 'to press down, depressed' (common) is Kt for *t s' u* (*ts'uk* b) 'to urge, to press' says Chu Tsün-sheng. — Reject. This is a natural extension of meaning, see in detail par. 1766 above.

1897. *t s u* (*ts'ók* a) 'to trample' Kt for *s o* (*s'ók* b) 'to drag the feet' says Ch'en Huan on Ode 191 phr. c. — Refuted in Gloss 524. c. = "Greatly harassed . . .".

On the other hand, on Yili: Hiang shê li phr. d.: "He places them longitudinally" the Ku-wen text version had e., where a. evidently is Kt for *s o* (*s'ók* f).

1898. *t s' u* (*dz'o* a) 'to advance, to go to' written with the short-form b. is Kt for *t s' u n* (*dz'wən* c) 'to dwell on' says Chu Tsün-sheng on Ode 93 phr. d.: "They are not those on whom my thoughts rest". This because Erya: Shī ku has an entry a. = c. — Reject, see Gloss 240. d. = "They are not those to whom my thoughts go".

1899. *t s' u* (*dz'o* a) 'to advance, to go to' Kt for the interjection *t s ü e* (*ts'ia* b) says Yang Shu-ta (Kinwen shuo 2: 59) on Shu: Pi shī phr. c.: "Oh, the Huai Barbarians . . ." Yü Sing-wu had already had an analogous idea in identifying our a. here with a word written d., common in bronze inscriptions and often interpreted as a kind of interjection. — Reject. a. makes good sense: c. = "We march against these Huai Barbarians", see Gloss 2087.

1900. *t s' u* (*ts'uk* a) 'bird's nest' Kt for *t s o u* (*tsug* b) 'to perform (music)' says Chu Tsün-sheng on Li: Yüe ling phr. c., the name of a pitch-pipe. An arbitrary guess. According to the ancient tradition the a. here was read Anc. *ts'u* = Arch. *ts'ug*.

1901. *t s u a n* (*ts'wán* a) 'to continue' Kt for *t s i e n* (*dz'ian* b) 'to tread, to step on' says Chu Tsün-sheng on Ode 259 phr. c., where b. would be a causative: "The king let him stand in service". This because the Han school had b. instead of a. The Lu school instead had *t s i e n* (*ts'ian* d). — Reject. The three schools are not reconcilable but had different text traditions, uncertain which of them most ancient (Gloss 1007).

1902. *t s' u a n* (*ts'wán* b) 'to hide, to skulk off' Kt for *t s' i e n* (*ts'ian* b) 'to transfer' say various Ts'ing scholars on Shu: Yao (Shun) tien phr. c. "He transferred the San Miao to San wei". This because Sī-ma Ts'ien paraphrases a. by b. — Reject, see Gloss 1272 (where further complications regarding phr. c. are examined). c. = "He made the San Miao skulk in San wei".

1903. *t s' u a n* (*ts'wán* a) 'to hide, to skulk off' Kt for *t u a n* (*tuán* b) 'to hammer' says Ma Sū-lun on Chuang: P'ien mu phr. c.: "They (sc. the sophistic dialecticians) pile up bricks, tie strings and hammer hooks". Ts'uei Chuan explains that *l e i* d. means e. (which would mean that it is Kt for f.) and says that they "heap up useless phrases", like heaping bricks and twining ropes; he adds that "according to some" the *w a g*. should be *w a n h*. (the characters similar and easily confused). — Sī-ma Piao followed by Lu Tê-ming reads the i. *k'iu*, k'ü sheng = "phrase" and takes a. as it stands: "They make (hidden:) subtle phrases". This reading

and meaning of *i*. is otherwise only known from Han-time and later texts and Lu mentions another idea that *i*. should be read as usual: (Anc. *kzu* =) Arch. *ku*, id. w. *j*. 'hook'. — We should certainly accept the latter and read the *i*. *ku*, for a few lines later we find phr. *k*.: "In resorting to hook and line, compass and square to give things their correct form". Obviously the *kou* and *sheng* here refer to the same as the *kie sheng* and *ts'u an kou* in phr. *c*. But Ma's *ts'wân* Kt for *tuân* is not convincing; it is rather Kt for the homophonous *ts'wân* l. 'furnace, to heat', *ts'wân ku* meaning 'they cast hooks'. Furthermore, since Chuang-tsi's metaphor in phr. *k*. refers to instruments of form-giving (hook, line, compass, square), we should accept *wan h*. instead of *wa g*., the phr. *c*. thus meaning: "They construe (balls:) spheres, twine lines and cast hooks".

1904. *tsuei* (*tswád a*) 'to collect, to accumulate' Kt for *tsü e* (*dz'iwat b*) 'to cut off; extremely' etc. says Chu Tsün-sheng on Kuan: Shuei ti phr. *c*. This because Yin Chi-chang defines *a*. by *b*. Neither, however, tells us what the meaning of *b*. should be. The *kan* (*kám d*) according to Shuowen is equal to *e*. 'rice water' (water in which rice has been washed), but it occurs in Sün: Ta lüe obviously meaning 'to boil' (food) — it is there a question of warming up again some leavings of fish. No meaning of *tsü e b*. will make sense after *d*.; *a*. should have its fundamental meaning. *c*.: "The waters of Ts'in are broth-like, (condensed:) thick and sluggish".

1905. *ts'uei*, *tsuei* (*dz'iwad a*) 'to collect, to assemble' occurs in Ode 60, Han version, phr. *b*. (where the Mao version has *c*.) but by the Han school here defined as meaning 'to hang down'. Ma Juei-ch'en believes that *a*. is then Kt for *juei* (Anc. *néwię* and *nzwi*, the latter = Arch. *ńiwad?*). — Unlikely, see Gloss 191.

1906. *ts'uei ch'uei* (*ts'iwad, ts'iwad a*) 'cave, pit' Kt for *ch'u an* (*i'íwan b*) 'to bore through, hole' says Cheng Ta-fu on Chouli: Siao tsung po phr. *c*.: "When one commences the [digging of] the grave pit". — Lu Tê-ming, after Cheng, has given the alternative reading *i'íwan* to *a*. (followed in GSR) but it is possible that this is merely an attempt at etymology on Cheng's part.

1907. *ts'uei* (*dz'war a*) 'to break, to cut up' Kt for *ts'o* (*ts'wá b*) 'fodder' says Cheng Hüan on Ode 216 phr. *c*. — Refuted in Gloss 696 with a detailed account of the juggling with words and characters in the ancient commentaries.

h 雲氣不待族而雨 1896 a 蹙 b 促 1897 a 蹙 b 蹙 c 蹙蹙靡所騁 d
則縮而委之 e 則蹙而委之 f 縮 1898 a 徂 b 且 c 存 d 匪我思且
1899 a 徂 b 嗟 c 徂茲淮夷 d 歔 1900 a 族 b 奏 c 太族 1901 a 緝 b 踐
c 王緝之事 d 藩 1902 a 竄 b 遷 c 竄三苗於三危 1903 a 竄 b 鍛 c
累瓦結繩竄句 d 累 e 聚 f 墨 g 瓦 h 凡 i 句 j 鉤 k 夫待鉤繩規矩
而正者 l 繫 1904 a 最 b 絕 c 秦之水泔最而稽 d 泔 e 潘 1905 a 萃
b 垂帶萃萃 c 垂帶悻悻 d 蒙 1906 a 竄 b 穿 c 甫竄 1907 a 摧 b 莖

1908. *t s u n* (*tswən* a) 'to honour, honourable' Kt for *c h' u n g* (*dʒ'ĩŋŋ* b) 'high' says Ma Sü-lun on Chuang: Shan mu phr. c. — Reject. Ma quotes Yü Yüe who proposes that *y i* (*ngia* d) stands for *n g o* (*ngá* e) 'slanting' (within the same Hs series): "The high will become inclining" Ma thinks that b. brings out the meaning 'high' better than a., which is quite wrong. Moreover, Yü's emendation is arbitrary and unnecessary. c. = "The honoured will be criticized".

1909. *t s u n* (*tsiwan* a) 'assistant' Kt for *t s' ü a n* (*ts'ĩwan* b) 'fine words' says Cheng Hüan on Lun: Sien tsin phr. c. (Cheng's text version): (What I have to say) "is different from the fine words of these three gentlemen". — Reject. b. is earliest known from the title of a chapter in Huai-nan-tsī. Waley, better, points out that there is a word *c h u a n* (*dʒ'ĩwan* d) 'to discourse upon, to eulogize'; since this evidently fundamentally means 'oration', Cheng's a. could give his meaning with a. as Kt for d. (within the same Hs series).

The orthodox version, however, reads e. This *c h u a n* (*dʒ'ĩwan* f) which ordinarily means 'to create' is explained by K'ung as having the nuance of 'to furnish, to achieve' in the sense of h. 'achievements in government'; thus c.: "It is different from the [intended] achievements of these three gentlemen". This is strongly confirmed by the context. The other three disciples have stated their aims to be important services to the state; the fourth here speaks about something quite different, of no utility for and no connection with public service. Thus the a. of Cheng's text may simply be a Kt for the f. (within the same Hs series) of the orthodox version.

1910. *t s' u n* (*dz'wən* a) 'to squat' Kt for *t s' ü n* (*ts'ĩwən* b) 'to draw back' says Lu Tê-ming on Ode 165 phr. c., the fundamental meaning of the *ts'ĩwən* stem being 'to turn round, to make a tour', hence 'to turn round and draw back'. Thus c.: "Moving in rounds, they dance to us". — Plausible, see Gloss 422.

Again, on Chuang: Chī lo phr. d. Lu Tê-ming reads a. *ts'ĩwən*, i.e. as Kt for b., the e. being equal to f. — Plausible.

1911. *t s u n g* (*tsŋŋ* a) 'ancestral temple; clan; to honour' etc. Kt for *c h u n g* (*ĩĩŋŋ* b) 'multitude' says Chu Tsün-sheng on Ch'u: Chao hun phr. c.: "All your family is assembled". This because Wang Yi defines a. by b. — Arbitrary and unnecessary. c. = "All your family has come to honour you".

Again, on Yi Chou shu: Ch'eng tien phr. d. Chu says a. Kt for b.: "The king of Shang because of the multitude's slander was angry beyond bounds". This because K'ung Ch'ao says a. = b. — Again unnecessary. d. = "The king of Shang because of his kinsmen's slander . . .".

Again, on Yi: Kua 13 phr. e. Chu says a. Kt for b.: "Fellowship with men in the crowd; there will be regret". This because Sün Shuang defines a. by b. — Again unnecessary. e. could mean either: "Fellowship with men in the kin"; or: "Fellowship with men in the ancestral temple". The latter seems preferable since other lines in this Kua indicate localities: f.—h.

If a. should have to be given a wider scope ("crowd") than the ordinary 'kin', we could rather think that a. stands for the homophonous *t s u n g* (*tsŋŋ* i., within the same Hs series) 'to bring together, to collect', thus 'collection, group', this i.

occurring in Yi: Hi ts'í phr. j. But, as already stated, this is quite uncalled for. 1912. *tsung* (*tsóng* a) 'ancestral temple; clan; to honour' etc. Kt f. for *tsung*, *chung*, *ch'ung* (*dz'óng*, *îíóng*, *dz'ung* b) 'confluent' says Sun Sing-yen on Shu: Yü kung phr. c. — Refuted in Gloss 482. c. = "It goes to pay court to the Sea".

1913. *tsung* (*tsung* a) 'cauldron' has been taken to be Kt for *tsung* (*tsung* b) 'to unite' by Mao Heng and for *tsou* (*tsug* c) 'to advance, to bring forward, to hasten forward' by Chu Tsün-sheng in various Ode passages. — Refuted in detail in Gloss 333. The a. stands for the homophonous *tsung* (*tsung* d., within the same Hs series) 'to come to, to arrive' and it is approximately synonymous with (cognate to?) *tsug* c. The a. and the c. are both used in analogous phrases.

1914. *tsung* (*tsung* a) 'to unite, to bundle' etc. Kt for *chung* (*îíóng* b) 'multitude' says Chu Tsün-sheng on Yi Chou shu: Ta k'uang phr. c.: "As to the injuries of the multitude". This because K'ung Ch'ao defines a. by b. — Reject. a. here means 'to collect': "As to (the collected injuries:) all the kinds of injuries".

1915. *tsung* (*tsung* a) 'to unite' etc. Kt for *sün* (*dzüwän* b) 'to follow' says Ma Sü-lun on Chuang: T'ien yün phr. c.: "(If you) stand, following your *tê* virtue (mental powers)". — Reject. c.: "(If you) stand, uniting your mental powers".

1916. *tsung* (*tsiung* a) 'to give free reins to, to let loose' etc. Kt for *tsung* (*tsung* b) 'to unite, to comprise' says Cheng Hüan on Li: T'an Kung phr. c.: "The affairs of mourning should be (taken in hand:) managed [promptly]", since he says that a. should be "read as" the *tsung* of the phr. *tsung ling* d. — This is very far-fetched, particularly since the *tsung* is reduplicated. *tsung* a. has here its proper value: "The affairs of mourning should be (let free:) unhampered" (not delayed but handled promptly). GSR 1191 should be corrected accordingly.

1917. *ts'ung* (*ts'ung* a) 'bright' Kt for *ch'ung* (*d'íóng* b) 'empty' says Kuo Mo-jo on the Ta K'o inscr. phr. c., the second char. of which he deciphers as d. = e.: "(Sh) Hua-fu) makes empty and modest his heart". — The *jang* e. for X is highly doubtful and the Kt is phonetically unconvincing. Liu Sin-yüan had more reasonably taken a. as a short-form for *ts'ung* f.: "(Shi Hua-fu) makes *ts'ung* understanding and X his heart".

c 權之林之 1908 a 尊 b 崇 c 尊則議 d 議 e 俄 1909 a 僎 b 詮 c 異
手三子者之僎 d 譔 e 三子者之撰 f 撰 g 具 h 為政之具 1910 a 蹲
b 逡 c 蹲蹲舞我 d 蹲循無爭 e 蹲循 f 逡巡 1911 a 宗 b 眾 c 室家
遂宗 d 商王用宗譏震怒無疆 e 同人於宗吝 f 同人於野 g 同人於
門 h 同人於郊 i 絳 j 錯絳其數 1912 a 宗 b 眾 c 朝宗於海 1913 a
叢 b 總 c 奏 d 獲 1914 a 總 b 眾 c 反其總害 1915 a 總 b 循 c 總德
而立 1916 a 縱 b 總 c 喪事欲其縱縱 d 總領 1917 a 恩 b 沖 c 恩。

1918. *t s' u n g* (*dz'jung* a) 'to follow' Kt for *c h' u n g* (*šjung* b) 'to pound, to strike' says Cheng Hüan on Li: *Hüe ki* phr. c., which would mean: "When one strikes forcefully". — A wild speculation. In the preceding part of the sentence the striking of the bell is repeatedly expressed by *k' o u d.* and there is no reason for changing it suddenly into b. written with a Kt. character; and *j u n g* certainly cannot mean 'forceful'. The expression *t s' u n g j u n g* is well-known. c. = "When it (the striking) is done leisurely".

1919. *t s ü* (*tšjo* a) 'to pickle' Kt for *l o* (*lā* b) 'net' says Ma Sü-lun on Chuang, Tao Chī phr. c.: "You have caused Tsī-lu to (catch:) incur this misfortune". — Reject. c. — "You have caused Tsī-lu to be pickled in this crisis".

1920. *t s ü* (*dz'ju* a) 'to collect, to store' Kt for *t s' ü* (*ts'ju* b) 'groom' says Sun-Yi-jang on Chuang: Tao Chī phr. c.: "If you now say to a slave or a groom". The word *t s' ü* b. 'groom' occurs in Li: *Yüe ling*. Fuller, the phr. is *t s' ü-m a d.* (Kyü: *Ch'u yü*) or e. (Chouli, cf. our par. 1889 above), a. and e. belonging to the same Hs series. — Sun is tempting but the question is whether *t s a n g* (*tsäng* f) could mean 'slave'. In Sün: Wang pa we find the binome *t s a n g-h u o g.* which Yang Liang defines as h. = 'slave', because in Han time (Fang yen) in certain provinces a slave, when reviled, was called f. Yet the combination, in the pre-Han binome g., with *h u o* 'to catch, to grab' gives to think. Perhaps f. is a short-form for *t s' a n g* (*dz'äng* i) 'to hoard', the *t s' a n g-h u o* 'hoarder and catcher' being a binome meaning 'a money-grabber, a miser' and thus a reviling epithet. If we read c. as *t s' a n g-t s ü j.*, we obtain a good binome: 'a hoarder-collector' = 'a miser'. This was probably Sī-ma Piao's opinion since in his gloss on c. he refers to the g. in Sün. This suits the context best for the *t s' a n g-t s ü* "miser" is placed in contrast to the kings Kie and Chou whose "riches were all the things between the four seas".

1921. *t s' ü* (*ts'ju*, *k'ü sheng*, a) 'to run' and *t s' ü* (*ts'ju*, *p'ing sheng* b) 'to run' are two aspects of one word-stem and are used interchangeably in the archaic texts. Both can also be read *t s' o u* (*ts'u*, *shang sheng*) as a causative verb, in the title g. "the one who makes the horses run" — another aspect of the same stem, see paragraphs 1889 and 1920 above. From this meaning 'to cause to run, to urge on to run' the sense has been generalized and the *t s' o u*, written a. or b., has come to be synonymous with *t s' u* (*ts'juk* d) 'to urge on' and many commentators have declared that when a. or b. means 'to urge on, urgently' it is Kt for (and should be read as) d. (*ts'juk*). Thus Cheng Hüan on Li: *Tsi yi* phr. e.; Lu Tê-ming on Li: *Yüe ling* phr. f.; Yang Liang on Sün: Wang chī phr. g.; Pi Yüan on Mo: *Fei ju*, *hia* phr. h. Tis is all wrong: the reading should always be (Anc. *ts'ꜜu* =) Arch. *ts'u* for a. and b. in this sense, since *ts'juk* d. is merely a synonym and a/b. and d. hence could be used interchangeably.

1922. *t s' ü* (*ts'ju* a) 'to run' Kt for *t s u*, *t s' u* (*tsiök*, *ts'ïök* b) 'to trample' says Sun Yi-jang on Sün: Cheng lun phr. c.: "He mounts the Great chariot and tramples on the rush mat". — Reject. Liang K'i-hiung would take a. as Kt for *t s ü* (*dz'ju* d): "He settles on the rush mat". This is phonetically better, but arbitrary and unnecessary. c. = "He hastens to the rush mat".

1923. *t s' ü* (*ts'iaq a*) 'maggot' Kt for *s o* (*sák b*) 'to search, to ransack' says Chu Tsün-sheng on Li: Kiao t'ê sheng phr. c.: "The *ch a* [sacrifice], that means to ransack". Chu has evidently imagined that the Li author took *a*. here as Kt for *b*. whereas that author simply made a *sheng hün*, an explanation by aid of sound similarity, i.e. an attempt at etymology (such as Meng-tsī phr. d.). In fact, both Ts'ieyün and Lu Tê-ming read the sacrifice in question Anc. *dž'a* = Arch. *dz'äg* and our *ts'iaq a*. is Kt for this *dz'äg*.

1924. *t s' ü a n* (*dz'üwan a*) 'complete' Kt for *ch' u n* (*džüwän b*) 'pure, unmixed, entire' says Yü Sing-wu on Sün: K'üan hüe phr. c., where he thinks that *t s' ü a n* and *suei d.* are synonymous (like *e.*). He bases himself on Lu Tê-ming who believes that *b.* could be Kt for *a.*; refuted in LC par. 222. — Reject. *c.* = "The superior man knows that what lacks completeness and purity does not deserve to be called beautiful".

1925. *t s' ü a n* (*ts'üwan a*) 'to become cured' Kt for *t s' o* (*dz'd b*) 'disease' says Ma Sü-lun on Chuang: Sü Wu Kuei phr. c.: "Now my illness is merely a slight indisposition". — Reject. *c.* = "Now my illness has become slightly cured".

1926. *t s' ü e* (*dz'üwat a*) 'to cut off' etc. Kt for *y ü e* (*güwät b*) 'to transgress, to transcend' says Ma Sü-lun on Chuang: Siao yao yu phr. c. and on Chuang: Tao Chī phr. d. — Reject. *c.* = "He (cuts off:) leaves behind him the clouds and the atmosphere"; *d.* = "Men who have (cut off:) left behind the vulgar crowd and passed above the world".

1927. *t s' ü n* (*tsüwän a*) 'remains of food' Kt for *s u n* (*swän b*) 'cooked rice, meal' in Kung-yang: Chao 25, see LC par. 205.

1928. *t s' ü n* (*tsüwän a*) 'great' Kt for *s ü n* (*dzüwän b*) 'obedient, docile' says Ma Juei-ch'en on Ode 267 phr. c. and Sī-ma Ts'ien on Shu: Yao tien phr. d. — Refuted in Glosses 1072 and 1210. *c.* = "The one who grandly gives us favour is Wen Wang"; *d.* = "He was able to make bright his great virtue".

1929. *t s' ü n* (*tsüwän a*) 'fine horse; great' etc. Kt for *s ü n*, *s i n* (*süwän, sjen b*) 'rapid' says Chu Tsün-sheng on Odes 266 and 277, where *a.*, in fact, means 'rapid, quick'. It is rather so that it sometimes stands for *s ü n* (*süwän c*) 'rapid' (within the same Hs series); yet matters are highly complicated; for a detailed account and discussion see Gloss 1069.

厥心 *d* 褻 *e* 讓 *f* 聰. 1918 *a* 從 *b* 春 *c* 待其從容 *d* 叩 1919 *a* 道 *b* 羅
c 子教子路道此惠 1920 *a* 聚 *b* 騶 *c* 今謂臧聚 *d* 騶馬 *e* 趣馬 *f* 臧
g 臧獲 *h* 奴婢 *i* 藏 *j* 藏聚 1921 *a* 趣 *b* 趨 *c* 趨馬趨馬 *d* 促 *e* 趨以
數 *f* 乃命有司趣民 *g* 趨孝弟 *h* 趣之為亂 1922 *a* 趨 *b* 蹴 *c* 乘大路
趨趨席 *d* 聚 1923 *a* 蠲 *b* 索 *c* 蠲也者索也 *d* 庠也者養也 1924 *a* 全
b 純 *c* 君子知夫不全不粹不足以為美 *d* 粹 *e* 純粹 1925 *a* 痊 *b* 痊
1926 *a* 絕 *b* 越 *c* 絕雲氣 *d* 絕俗過世之士 1927 *a* 餒 *b* 飧 1928 *a* 俊
駿 *b* 馴 *c* 駿惠我文王 *d* 克明俊德 1929 *a* 駿 *b* 迅 *c* 迅 1930 *a* 俊 *b*

1930. *t s ü n* (*tsiwan* a) 'great' Kt for *t s i n* (*tsiën* b) 'to advance; to promote' says Wu K'ai-sheng on Shu: Li cheng phr. c.: "He could promote those who had virtue". — Arbitrary and phonetically poor. c. = "He could make great those who had virtue".

1931. *t s' ü n* (*ts'iwan* a) 'to draw back' and *s ü n* (*siwan* a) 'rapid' occurs in Han text versions of Lun: Hiang tang, where the orthodox text has *s ü n* (*siwën* b) 'sincere': phr. c. Whether this is Kt or different text traditions ("modest" or "sincere") cannot be determined, see LC par. 1433.

1932. *w a* (*wëg* a) 'frog'. In the Yi Chou shu: Shī hūn there is a phr. b.: "Decayed herbs are transformed into glow-worms", which is exactly the same formula as in Li: Yü ling; and Yi wen lei tsü and T'ai p'ing yü lan quote Yi Chou shu in the same way. But, as Wang Yin-chī describes, the T'ang author Tuan Kung-lu quotes Yi Chou shu as c. and Hū Shen in Shuowen has d.: "Decayed herbs are transformed into millipedes". Whereas Tuan took his a. in its proper sense: "Decayed herbs are transformed into frogs", Wang Yin chī maintains that his *wëg* a. is Kt for the *kiwan* e. 'millipede' of Shuowen. In support he adduces the old tradition that in Ode 166 the phr. f. (Mao version) was equal to phr. g. (Lu version) because, Wang says, *kiwan* e. "anciently was pronounced like" *kiweg* h. This theory was studied in detail and refuted in Gloss 426. Wang's theory about phr. c. is equally impossible.

Furthermore, Lü: Ki hia (the same chapter as Li: Yü ling) has the corresponding phr. running: i. This *k' i e n* (*k'ian* j) 'glow-worm' gives the same idea as Hū Shen's d. — The phrases b., c., d., i. cannot be reconciled, they render different versions of an archaic folklore theme.

1933. *w a i* (*ngwäd* a) 'outside' Kt for *h u e i* (*g'iwäd* b) 'kind' says Yü Yü on Kyü: Tsin yü 6 phr. c.: "Now my punishments are (kind:) lenient towards the dignitaries and merciful towards the small people". — Reject. c. = "Now in my corporal punishments I am (excluding:) making exemption for the dignitaries and I am merciful towards the small people".

1934. *w a n* (*mīwän* a) 'ten thousand' Kt for *l u a n* (*bhuän* b) says Yü Sing-wu on Mo: Tsie tsang, hia phr. c., where d. would stand for e. (within the same Hs series). In the Hs series of b. there is the initial cluster *ml-* (*mlwan* f). Thus c. would stand for g.: "bells [on horse's trapping]". — Plausible.

1935. *w a n g* (*giwang* a) 'to go' Kt for *w a n g* (*mīwang* b) 'to go in exile' says Chu Tsün-sheng on Kuan: K'üan siu phr. c.: "If he cannot take care of them, the people will emigrate and cannot be stopped". — Reject. a. itself gives the same meaning.

1936. *w a n g* (*mīwang* a) 'exile; to disappear, to die; not exist, not have' Kt for *w u* (*mīwo* b) 'not exist, not have' (when a. has this latter meaning) says Tuan Yü-ts'ai, adding: "because a. and b. were shuang sheng" (i.e. had the same initial). This idea that a. could be read like b. is old. On Li: T'an Kung phr. c.: "according to (what the family has or has not:) the means of the family" Lu Tê-ming says: "a. is read *w a n g* (*mīwang*); one reading is *w u* (*mīwo*)", thus admitting both readings. This, however, does not imply that Lu took a. as Kt for b., which is

phonetically absurd, but only that a. (being partially synonymous with b.) could be used as a graphical short-form for b.

1937. w a n g (*mīwang* a) 'exile' etc. (see 1936 above) Kt for m e n g (*mǐǎng* b) 'covenant' says Wang Nien-sun on Lü: Shen hing phr. c.: "And so he made a covenant with his dignitaries"; Tso: Chao 4 has the same story *verbatim* and there the phr. runs d. — Plausible.

Again, on Kuan: Ts'i fa phr. e. Wang says *mīwang* a. is Kt for m i n g (*mǐǎng* f) 'bright, enlightened': "An enlightened ruler is not like that". — Plausible.

1938. w a n g (*mīwang* a) 'net' etc. Kt for w a n g (*īwang* b) 'crooked, unjust' says Chu Tsün sheng on Lun: Yung ye phr. c. This is phonetically unacceptable. The phrase is very ambiguous. Various authors have taken the first s h e n g as = 'to be born' and the second = 'to live': "At the birth of a man he is straight; if he is without it (sc. the straightness) and yet lives, his escaping (misfortune) is luck" (a. is often used as synonymous with d. 'not have', e.g. in Ode 58). But Ma Jung, quoted by Ho Yen, already saw that s h e n g should have the same meaning in both halves, since he paraphrases: e.: "That through which a man lives in the world and reaches his (normal) end is the straightness". For the second half Ho Yen quotes Pao Hien, who paraphrases: f.: "The one who deceives the principle of straightness and yet lives". The *mīwang* a. occurs also as Kt for a homophonous *mīwang* 'to cheat, to deceive' (ex. in Ode 191); possibly Pao even thought that *mīwang* a. then is Kt for w u (*mīwo* g) 'to cheat', cf. par. 1937 above. This interpretation, however, spoils the parallelism which is *de rigueur*, j e n c h ī s h e n g y e — w a n g c h ī s h e n g y e: "If a man lives (can have his life) it is [by his] straightness; if a cheat lives (can go on living), his escaping (misfortune) is luck". Probably Chu had this idea since he proposes a. Kt for b.

1939. w a n g (*mīwang* a) 'dejected, bewildered' Kt for c h 'a n g (*t'iang* b) 'disappointed' says Ma Sü-lun and Chuang: Keng Sang Ch'u phr. c. — Reject. a. has its proper value.

1940. w a n g (*mīwang* a) 'full moon; to look afar, to look at' etc. Kt for f a n g (*pīwang* b) in one of its many meanings: 'to compare' says Chu Tsün-sheng on Li: Piao ki phr. c.: "If with [ordinary] men he compares the man". This because Cheng

進 c 克俊有德 1931 a 遠 b 恂 c 恂恂如也 1932 a 蛙 b 腐草化為螢
c 腐草化為蛙 d 腐艸為蠋 e 蠋 f 吉蠋 g 吉圭 h 圭 i 腐草化為蜋
j 蜋 1933 a 外 b 惠 c 今吾刑外乎大人而忍於小民 1934 a 萬 b 鑾
c 萬頤 d 頤 e 鈴 f 鑾 g 鑾鈴 1935 a 往 b 亡 c 無以喜之則往而不可止
1936 a 亡 b 無 c 稱家之有亡 1937 a 亡 b 盟 c 以亡其大夫 d
以盟其大夫 e 亡君則不然 f 明 1938 a 罔 b 枉 c 人之生也直罔之生也幸而免 d 亡 e 人之所以生於世而自終者以直 f 誣罔正直之道而亦生者 g 誣 1939 a 惘 b 張 c 汝亡人或惘惘乎 1940 a 望 b 方

Hüan defines a. here by d. — Reject. c. = “If by [the standard of ordinary] men he (looks at:) considers the man”.

1941. w a n g (*mīwang* a) ‘full moon; to look afar, to look at’ etc. Kt for f a n g (*b’īwang* b) ‘dyke’ says Chu Tsün-sheng on Lü: Hia hien phr. c.: “His spirit covers the whole world and has no bounds”. — Reject. Wang Yin-chī has shown that w a n g a. here is a corruption of l ü e (*līwat* d) ‘dyke’, since it rimes with k i e (*g’īat* e). The meaning comes to the same.

1942. w e i (*gwia* a) ‘to do, to act, to manage’ Kt for h u a (*χwa* b) ‘to change, to transform’ says Wang Yin-chī on Shu: Tsī ts’ai, Ku-wen version, phr. c. (the d. acc. to Wang was an “empty particle”): “To transform the people”. This since the Kin-wen version read e. — Refuted in Gloss 1696. The l u a n d. stands (as a graphical corruption) for f. = g., see Gloss 1464, and s i-w e i h. here means “to govern and manage the people”.

1943. w e i (*ngwia* a) ‘false’ Kt for w e i (*dīwər* b) ‘curtain’ says Cheng Hüan on Li: Sang ta ki phr. c.: “Applied to it are the curtains and the covering”, adding that the covering over the coffin was called h u a n g, those at the sides were called w e i b. ‘curtains’. — Reject. In his comments on the Rituals Cheng Hüan often lets his imagination run wild about matters half a millennium older than his time. c. = “Applied is the false covering” — we cannot know what object had this name.

1944. w e i (*gīwəd* a) Kt for h u e i (*g’iwəd* b) ‘kind’ says Yü Sing-wu on Yen: Kien, hia 18 phr. c. (said about a ruler): “To be restrictive (frugal) to oneself is to be kind to the people”. — Hung Yi-hüan adduces Erya: Shī ku phr. d. and interprets: “. . . is to be zealous for the people”. This meaning of w e i a. has been advocated earliest by Kuo P’o and Cheng Hüan and later by various authors in regard to Odes 20, 40 and 228 but this was refuted in Gloss 52. (Wen Yi-to on Odes 40 and 228 would have a. to be Kt for k u e i/*kīwər* ‘to return, to go to’, which would make poor sense). Chang Ch’un-yi reminds that Mo: Ts’i kuo has a close parallel to this whole Yen-tsi passage and there the line runs d.: “To be restrictive (frugal) to oneself is to give instruction to the people”. In phr. c. our a. has the same meaning: “. . . is to make a (telling:) admonition to the people”. This is conclusively correct.

Again, on Lü: K’ai ch’un phr. e. Yü Sing-wu says a. Kt for b.: (In Li Wang’s troubles the place of the Son of Heaven was vacant) “but the whole empire came and was kind”; very far-fetched. Kao Yu paraphrases f.: “the whole empire came and called him [that]” (called the fugitive king “Son of Heaven”). Other speculators have tried emendations: a. wrong for g. or for h., which are all very arbitrary. Hung Yi-hüan here again says a. means d.: “came and was zealous”; again to be rejected. A preceding line runs: i. “all came and arrived” and it is tempting to say that a. in phr. e. is Kt for k u e i (*kīwər* j), with the common binome l a i-k u e i. But since Kao Yu’s interpretation makes good sense without tampering with the given text, it should be accepted.

1945. w e i (*īwəd* a) ‘solace, to comfort, to soothe’ Kt for y ü a n (*īwǎn* b) ‘to resent; to annoy’ says Wang Su on Ode 218 phr. c., Mao version. This because

the Han version read d.: “and so makes my heart annoyed”. We could then better say that *ɿwəd* a. is Kt for *y ü n* (*ɿwən* e) ‘hate, anger’; or rather (see the context in Gloss 704) that *ɿwən* e. is Kt for *ɿwəd* a. But probably the two schools represent different text traditions and meanings. c. = “and so I comfort my heart”.

Again, on the strength of the preceding case Ma Sü-lun says a. is Kt for e. in Chuang: Tao Chī phr. f.: “He (the rich man) covets riches but (takes:) reaps resentment”. — This is worth considering but the line is good as it stands: “He covets riches and (by them) gains (solace:) satisfaction”, the next line running g.: “He covets power and gains fulfilment”.

1946. *w e i* (*ɿwǎr*, k’ü sheng, a) ‘to collect’ Kt for *y ü a n*, *w a n* (*ɿwǎn* b) says Chang Ping-lin (Siao hūe ta wen) on the phr. c. (Li: Hun yi, Chouli: Yi jen) ‘to store’. On the other hand, Chang says, b. is Kt for a. in Ode 107 phr. d.: “(Cedingly:) courteously he stands aside to the left”. — Both the characters a. and b. are used for several distinct word-stems. *ɿwǎr* a., shang sheng, has the well-established meaning ‘to bend’ (Li: T’an Kung etc.) and, as stem variation by tone, *ɿwǎr* a., p’ing sheng, ‘(bending:) compliant’ (Ode 107 etc.); for full details see Gloss 49. In the second place *ɿwǎr* a., shang sheng, ‘to put down, to deposit, to deliver, to entrust to’ (Tso: Hi 23), also ‘to put away, to let down’. In the third place *ɿwǎr* a., k’ü sheng, ‘to collect, to store’ (as above).

On the other hand, *ɿwǎn* b., shang sheng, ‘(bending:) pliant, compliant, courteous’ (phr. d. as above, see Gloss 290); *ɿwǎn* b., p’ing sheng, ‘to pile up’ (Ode 136, see Gloss 330); *ɿwǎn* b., k’ü sheng, ‘small’ (Ode 196).

If we revert to phr. c. ‘to collect, to store’, Cheng Hūan (in his gloss on the Chouli instance) says e.: “collecting a little is called a., collecting much is called t s i f.”. This is interesting since it may show that Cheng, knowing the *ɿwǎn*, k’ü sheng, ‘small’ (Ode 196) had the idea that *ɿwǎr*, k’ü sheng, ‘to collect’ also implies the idea of ‘small, a little’, which, however, is an arbitrary speculation. — It seems evident that we have two different word-stems here, both varied in -r and -n aspects:

- 1) *ɿwǎr*, shang sheng and p’ing sheng ‘to bend’: *ɿwǎn*, shang sheng, ‘to bend’.
- 2) *ɿwǎr*, shang sheng and k’ü sheng ‘to deposit, to store’: *ɿwǎn*, p’ing sheng ‘to pile up’.

There is no reason to believe that *ɿwǎr* a. was Kt for (read as) *ɿwǎn* or vice versa. They were simply cognate words. For the phonetic variation cf. *y ü a n* (*gɿwǎn* g) ‘far, distant, to go away’: *w e i* (*gɿwər* h) ‘to deviate from, to go away’.

c 以人望人 d 比方 1941 a 望 b 防 c 神覆宇宙而無望 d 埒 e 竭
 1942 a 為 b 化 c 厥亂為民 d 亂 e 厥率化民 f 嗣 g 司 h 嗣為 1943 a
 偽 b 帷 c 加偽荒 1944 a 謂 b 惠 c 節于身謂于民 d 謂勤也 e 節於
 身誨於民 f 天下皆來謂也 謂天子 g 謂 h 請 i 皆來至也 j 歸
 1945 a 慰 b 怨 c 以慰我心 d 以愠我心 e 愠 f 貪財而取慰 g 貪權而
 取竭 1946 a 委 b 宛 c 委積 d 宛然左辟 e 少曰委多曰積 f 積 g 遠

1947. *w e i* (*giwər a*) 'to deviate from, to go away from, to aberr, to transgress' Kt for *h u e i* (*g'wər b*) 'to go round' says Pseudo-K'ung on Shu: Tsiu kao phr. c.: "The minister who *p o* keeps near to and *h u e i* goes around (among the people)". — Refuted in Gloss 1689. c. = "The minister who *p o* suppresses *w e i* the transgressors".

1948. *w e i* (*ngwər a*) 'high and rocky' Kt for *k u a i* (*kwæg b*) 'extraordinary' says Chu Tsün-sheng on Sün: Fei shī er tsi phr. c. (the same in Sün: Ju hiao). This because Yang Liang on the phr. c., in Ju hiao says c. = d. "wild and extraordinary men". — Reject. Wang Sien-k'ien: *ngwər a*. Kt for *w e i* (*iwər e*) which he thinks means 'small' and which we have in the phr. *w e i s o f*. in Shī ki: Sī-ma Siang-ju chuan. But the meaning of phr. f. is uncertain. Since e. is not otherwise known to mean 'small', the phr. f. rather means 'crooked and small'. Moreover, Wang's Kt is phonetically bad.

When later in the chapter there is phr. g. and a few lines later phr. h., Ho Yī hang adduces Chouli: Ta sī yüe phr. i., where Cheng Hūan defines *k u e i* (*kwər j.*) by b.: "great extraordinary phenomena and unusual calamities". The a. in phrases g. and h. would stand for j. (within the same Hs series): g.: The extraordinary behaviour of the scholars"; h.: "The extraordinariness of the scholars". Ho is here certainly on the right track, though with some modification. The word *kwər j.* fundamentally means 'great' (ex. in Sün: Sing ngo) and, by extension, 'remarkable, extraordinary' (Chuang: Lie Yü-k'ou). There are, in the Hs series here, several words with the meaning 'high, great': besides *ngwər a.* and *kwər j.* there is *ngiwər k.* 'high' and there is, in another Hs series, *giwər l.* 'great'. They are all cognate, varying aspects of one word-stem. When Sün criticizes the worthless scholars he calls them *ngwər a.* 'high', i.e. 'conceited'. c. = "Conceited and paltry"; g. = "the conceited behaviour of the scholars"; h. = "The conceit of the scholars".

1949. *w e i* (*wər a*) 'sound of dogs barking' (Shuowen, no text) Kt for *w e i* (*iwər b*) 'to collect' says Chu Tsün-sheng on Kuan: Pa kuan phr. c.: "If according to the (collection:) number of men one calculates the fields", where Yin Chī-chang defines a. by d. — Possible.

1950. *w e i*, *l e i* (*dīwər*, *līwər a*) 'a kind of monkey-like animal' (only Han-time text ex.) Kt for *h u e i* (*χīwər b*) 'snake brood' says Cheng Chung on Chouli: Sī tsun yi (where sacrificial vessels are described) phr. c.: "Tiger vessel and Snake vessel". He adds that "some" took a. to stand for *s u n* (*snīwən d*) 'hawk, falcon'. Tuan Yü-ts'ai generously admits that either could be possible because "all three (a., b., d.) belong to the same final class". — Cheng Hūan seizes upon the Han-time meaning of a. (monkey). Yü Yüe reverts to Cheng Chung's alternative *snīwən d.* 'hawk'. He points out that in Chouli: Sī ch'ang it is said that "bears and tigers were used [as décor] for *k' i* banners, whereas e. birds and *snīwən d.* hawks were used for *y ü* banners". The combination in phr. c. is analogous. This could be plausible, but the reading *dīwər a.* (which goes well with the Phonetic *īwər*) cannot be Kt for a *snīwən*. If the meaning is right, our char. a. should merely be a corruption of the char. d. and the reading *dīwər* or *līwər* should be expunged. The question remains open.

1951. *wei* (*m̥iwar* a) 'minute, small; hidden; it is not that . . . , but for' Kt for *mei* (*m̥iər* b) 'eyebrow' says Tuan Yü-ts'ai on Yili: Shao lao kuei sī li phr. c., one version, where the orthodox version has the common d. — On the contrary, the *m̥iər* b. in d. is Kt for *wei* (*m̥iwar* e) 'vigorous' and our a. is likewise Kt for this word with which it is homophonous, see LC par. 1047 and Gloss 374.

1952. *wei* (*m̥iwar* a) 'small' etc. (see the preceding par.) Kt for *huei* (*g'war* b) sick, deformed' says Ch'en Huan on Ode 198 phr. c. — Refuted in Gloss 608. c. = "You are small".

1953. *wei* (*m̥iwar* a) 'small' etc. (see 1951 above) Kt for *fei* (*piwar* b) 'it is not' says Tuan Yü-ts'ai on Ode 26 phr. c. — Reject. a. means 'it is not that . . . ' as an extension: 'infinitesimal, disappearing, non-existing'.

Again, a. Kt for *yin* (*ʔən* d) when it means 'hidden, to hide' (e.g. Tso: Ai 16 phr. e) says Tuan. — Reject. Again an extension of meaning: 'minute, subtle, hidden, to make hidden'.

1954. *wei* (*m̥iwar* a) 'vigorous' Kt for *min* (*m̥iən* b) 'forceful, violent' say Tuan Yü-ts'ai on Ode 235 phr. c. (cf. Gloss 752). This because Hū Shen quotes Shu: Li cheng phr. d. (where the orthodox version has e., the last word being *min*/*m̥iwen* 'violent'). — Reject. *m̥iwar* a. is a well-established and independent word, not Kt for anything else, cf. par. 1951 above.

1955. *wei* (*m̥iwar* a) 'vigorous' Kt for *men* (*mwən* b) 'gate' says Lu Tê-ming on Ode 248 phr. c.: "The wild duck are in the [mountain] gate". This because Cheng Hūan says: "a. that means b.". Mao Heng is more elaborate: "The wild duck are in the river gorge". — Cheng probably only meant a *sheng hūn* explanation by sound similarity, an etymology, not a Kt (a. not read like b.). Wang Sien-k'ien proposes *m̥iwar* a. Kt for *mei* (*m̥iər* d) 'margin of a stream', which is certainly better, particularly with a view to the facts adduced in par. 1951 above. c. = "The wild duck is on the (edge:) bank of the river". Cf. Ode 129 phr. e. (GSR should be corrected accordingly).

1956. *wen* (*wən* a) 'reddish yellow' Kt for *ts'üan* (*ts'üwan* b) 'reddish yellow (silk)' says Tuan Yü-ts'ai on Li: Yü tsao phr. c.: "reddish yellow knee-covers". — Reject. a. and b. are merely synonymous.

1957. *wo* (*ngá* a) 'I, we' Kt for *ho* (*g'á* b) 'which, what' says Cheng Hūan on Ode 150 phr. c.: "Where shall you go and find a dwelling-place", since he para-

h 遺 1947 a 遺 b 迴 c 薄遺 (農父) 析父 1948 a 菟 b 怪 c 菟頊 d 狂怪
之人。委 f 委頊 g 學者之菟容 h 學者之菟 i 大傀異裁 j 傀 k 魏
魏 l 偉 1949 a 猥 b 委 c 以人猥計其野 d 猥 1950 a 雄 b 尫 c 虎奔
雄奔 d 隼 e 鳥隼 1951 a 微 b 眉 c 微壽 d 眉壽 e 鹽 1952 a 微 b 癭
c 既微 1953 a 微 b 非 c 微我無酒 d 隱 e 其徒微之 1954 a 鹽 b 志
c 鹽鹽文王 d 在受德志 e 在受德啓 1955 a 鹽 b 門 c 鳧驚在鹽 d
涓 e 在水之涓 1956 a 緇 b 緇 c 緇韞 1957 a 我 b 何 c 於我歸處 d

phrases the line as d. Yü Yüe rightly points out that Cheng really meant a Kt. — Arbitrary and unnecessary. c. = "Come home and dwell with me".

1958. w u (ngo a) 'I, we' Kt for y ü (ngio b) 'to withstand' says Wang Yin-chi on Mo: Kung Meng phr. c.: "If you attack heavily, there will be heavy (withstanding:) counter-attack". — Plausible. Similarly, on the Mao Kung Ting inscr. phr. d. Liu Sin-yüan says a. Kt for b., d. = e. 'to ward off, to defend'. — Plausible.

Again, on Kyü: Tsin yü 2 phr. f. Wei Chao explains d. as = 'reserved': "to be reserved in the leisurely enjoyment", and says it is read like y ü (ngio g). This would be ngio in p'ing sheng, whereas ngio b. is in k'ü sheng, but the stem variation is obvious and ngio means 'on the defensive, reserved'.

1959. w u (ngo a) 'I, we' Kt for y ü (ngiwo b) 'gamester, forester' in Mo: San pien phr. c. in the text version quoted in K'un hüe ki wen and T'ai p'ing yü lan. The current text, corrected after Ode 25, reads d.

1960. w u (ngo a) 'I, we' Kt for y ü (ngiwo b) 'to rejoice' says Chang Ping-lin on Chuang: Ta tsung shi phr. c. (When Meng-sun saw people wailing, he wailed too,) "moreover, together with them he enjoyed it". A tempting theory. Yet the curious phr. c. taken *verbatim* could mean: "moreover, vis-à-vis them he ("I-myself-ed them"): identified himself with them", i.e. he felt towards the mourners as if they were himself.

1961. w u (ngo a) 'I, we' Kt for y a (ngä b) 'tooth' says Yü Yüe on Kuan: Hai wang phr. c. Yin Chi-chang says wu-tsü means 'baby', which is clearly demanded by the context: (adolescent children eat more salt but) "babies eat one and a half sheng of salt (per month)". Yü has found a gloss on Ts'uei Yin chuan in Hou Han shu where it is said that t' u n g y a d. means e. 'infant'. This support is late indeed but the idea that babies could be called "teething children" sounds plausible.

1962. w u (ngo a) 'bright' (Shuowen, no text) Kt for n g o (ngäk b) 'to come across' says Chu Tsün-sheng on Ode 139 phr. c. Wen Yi-to says ngo a. is Kt for h u (g'o d) 'intertwining, crossing' (mutual). — Reject. a. is Kt for a homophonous ngo 'to meet, vis-à-vis, face to face' written in various ways, see in detail Gloss 339. c. = "I can face to face sing to her".

Again, w u (ngo e) 'to awake, to realize' Kt for ngäk b. says Ma Sü-lun on Chuang: Lie Yü-k'ou phr. f. — Reject. Here again ngo e. serves for the homophonous ngo stated above.

1963. w u (ngo a) 'to wake, to awake' Kt for h u (g'o b) 'intertwining, crossing' says Wen Yi-to on Ode 16 phr. c.: "Crossing [the arms] I beat [my breast]". — An amusing idea. c. = "Awake, I knock and beat [my breast]".

1964. w u (ngo a) 'to wake, to awake' Kt for k u (ko b) 'to turn the head and look' says Wen Yi-to on Ch'u: Ho Po phr. c.: "I think of that far-away shore, I look back and long [for it]". — This seems natural since the preceding poem in the Kiu ko, the Tung kün, has the phr. d. But that is not conclusive, the two passages need not be identical. The poet has been lingering in the K'un-lun sceneries and, though the day is ending, has forgotten to return home; but now: c. = "When I think of that far-away shore (at home) I wake up and long for it". (Thus Hung Hing-tsu). No Kt is needed.

1965. w u (·wo a) 'impure' and w a (·wǎ a) 'a wash, a swamp, low-lying' Kt for k' u a (k'wǎ b) to boast' says Tsiao Sün on Meng: Kung-sun Ch'ou, shang phr. c.: "Even if they boasted (sc. of Confucius), they did not go so far as to be partial to one whom they loved" (they were impartial and objective). — Reject, phonetically unconvincing. The tradition that a. here should be read w a/wǎ is old (Ts'ieyün), being equal to what from Han time was written d. 'low moist land, a swamp, a puddle', Chu Hi expounding: "Even if they had been (low:) in a low position, they would not have gone so far . . .". This makes poor sense. It is more natural to read a. in its normal way, taking it as a transitive: "As to sullying themselves, they would not have gone so far as to be partial . . .".

It should be observed that a. and b. did not belong to the same Hs series, b. being a h u e i y i.

1966. w u (mǐwo a) 'not, have not' Kt for w u (mǐu b) 'to despise, to insult, to maltreat' says Sun Yi-jang on Mo: T'ien chī, chung phr. c., this because in Mo: Fei ming, chung the corresponding line runs d., which Sun interprets: "To maltreat and to disgrace was his concern". a. and e. (mǐwo) being really identical and interchangeable, a. would simply stand as variant for e., which would not really be a Kt but a short-form for the char. b. — Possible but certainly not necessary. Pi Yüan takes f. to stand for g. and interprets the w u (a. in c., e. in d.) as the ordinary negation, paraphrasing h.: "He did not exert himself in his tasks (duties)". Matters are complicated by a third variant of the same passage in Mo: Fei ming, shang phr. i., where the p' a i-l o u is unintelligible (by Sun simply swept away as "wrong" for phr. d.). — Pi Yüan seems preferable.

1967. w u (mǐwo a) 'not have, not' Kt for m u (mǎg b) 'model' says Wang K'ai-yün on Ode 235 phr. c.: "Take as model and think of your ancestors". — Reject. A great many commentators have declared that w u a. is here a "particle" with no meaning (just as they often assert that that other negation p u d. is such a meaningless "particle"); it would indeed seem that Mao Heng already held that view since about phr. c. he says: e. "w u nien" that means "nien". This wild speculation has been refuted in Glosses 759 and 1498. c. = "Should you not think of your ancestors?"

君當於何依歸乎 1958 a 吾 b 禦 c 厚攻則厚吾 d 干吾 e 扞禦 f 暇
 豫之吾吾 g 魚 1959 a 吾 b 虞 c 騶吾 d 騶虞 1960 a 吾 b 娛 c 且也
 相與吾之耳 1961 a 吾 b 牙 c 吾子食鹽二升少半 d 童牙 e 幼小 f
 牙子 1962 a 晤 b 還 c 可以晤歌 d 互 e 悟 f 一悟萬乘之主 1963 a
 寤 b 互 c 寤辟有標 1964 a 寤 b 顧 c 惟極浦兮寤懷 d 顧懷 1965 a
 汙 b 夸 c 汙不至阿其所好 d 宏 1966 a 無 b 侮 c 無廖俛務 d 毋廖
 其務 e 毋 f 廖 g 勑 h 毋勑力其事 i 無廖排漏(漏) 1967 a 無 b 模 c 無
 念爾祖 d 不 e 無念念也 1968 a 無 b 辨 c 其種大葦無細葦無 d 葦

1968. w u (*mīwo* a) 'not have, not' Kt for m o u (*mīōg* b) 'barley' says Sun Yijang (Cha yi) on Kuan: Ti yün phr. c., further proposing that wei d. is a corruption of lai e. which would here stand for lai f., the wei w u g. being equal to lai m o u "wheat and barley". Sun, however, suggests an alternative interpretation. Since a. and h. are interchangeable, h. could be a short-form for i., and since d. could be a corruption of j., the wei w u g. could stand for k.: "(cereals with) beards of grain". — The Kt *mīwo* for *mīōg* is excluded. That the graph a. should serve for i. is a bold theory, to say the least. The passage remains obscure.

1969. w u (*mīwo* a) 'not have, not' Kt for m o u (*mīōg* b) says Lu Tê-ming on Yili: Shī kuan li and Li: Kiao t'ê sheng phr. c. Certain text versions have d. — Refuted in LC par. 211. Similarly for the phr. e. some text versions have f., see LC par. 1111.

1970. w u (*mīwo* a) 'to dance' Kt for w u (*mīug* b) 'to apply oneself to, occupation, task' says Chu Tsün-sheng on Ch'u: T'ien wen phr. c., since Wang Yi says k a n d. means e. 'to seek, to aim at' and a. means b.: "To seek concord, that he applied himself to". — Reject, phonetically too bad. Both Hung Hing-tsu and Chu Hi have concluded that the combination of 'shield' d. and 'dance' a. must refer to the w u f. dance in which the dancers wielded shields. The difficult line c. has been subject to various explanations, all the more since it is uncertain to which primeval hero the line refers (Wang Yi: Shao K'ang; Hung and Chu: Shun; Kiang Liang-fu: Wang Hai, etc.). It seems most natural to conclude, from the word h i e, that the dance in question was performed by a row of dancers (as always in the great w a n-w u dance) and that the line simply means: "The (shields:) shieldmen in unison [with him] danced that dance".

1971. w u (*mīwo* a) 'martial, military' Kt for h u (*χmwo* b) 'a cover' says Chu Tsün-sheng on Li: Yü tsao phr. c. and Li: Tsa ki phr. d. In both cases it is directly stated that they refer to caps (but in Li: K'ü li the phr. h ü a n w u "the dark warrior" refers to a tiger emblem on a flag). Cheng Hün asserts that w u a. both in c. and d. means 'rolled-up border' of a cap, thus c.: "the cap of white silk with dark rolled-up border". How Chu Tsün-sheng with his a. = 'cover' explained the phr. is obscure. — Cheng's interpretation (w u a. never means 'to bend' or 'to roll') has no support in pre-Han texts, and it is simply based on the phr. d. where wei e. occurs, well known in the meaning 'to bend'; wei w u would then be a synonym binome: d. = "The wei w u bent-up h ü a n dark [cap] and k a o white silk [cap]". All this is a typical arbitrary Cheng speculation. Shortly after phr. c. in Yü tsao we find phr. f.: "... they were worn by such excluded from the ranks of their compeers" (i.e. in disgrace). The k a o g. properly means 'undyed silk' (hence often 'white silk'); wei probably has its ordinary meaning in these phrases about caps of a lower ritual standing. c. = "the k a o cap of undyed silk and the h ü a n w u dark military [cap]"; d. (cf. the h ü a n w u 'dark warrior' in K'ü li) = "the bent military [cap] and the h ü a n k a o [cap of] darkened undyed silk"; f. = "the dark cap and the military [cap] of undyed silk were worn by such excluded ...".

1972. w u (*mīwo* a) 'martial, military' Kt for m o u, m e i (*mæg*, *mwæg* b) says

Kuo Mo-jo on a phr. in Kuo Ki Tsi-po P'an inscr. — Refuted in LC par. 480. 1973. w u (*mīu* a) 'to despise; to insult, to disgrace' Kt for w u (*mīug* b) 'to exert oneself, to apply oneself to, occupation, task' says Chang Ping-lin on Shu: Lo kao phr. c. — Refuted in Gloss 1705. c. = "The performances (of the sacrifices) will be faulty and disgraced". Cf. also par. 1976 below. Wu K'ai-sheng would take a. in phr. c. as Kt for m o u (*mūg* d) 'troubled eye-sight; deluded'. — Reject. 1974. w u (*mīwāt* a) 'do not' Kt for m o (*mūāt* b) 'end, finally' says Cheng Hūan on Ode 191 phr. c.: "[the people] finally cheat their superiors". — Refuted in Gloss 518. c. = "Do not cheat the noble men". — It may be added that when *mīwāt* a., like here, has its ordinary meaning 'do not' Tuan Yü-ts'ai says it is Kt for w u (*mīwo* d) 'not'. — Reject.

1975. w u (*mīwāt* a) 'thing, object, matter' etc. Kt for m i n g (*mīǎng* b) 'charge' etc. says Ma Sü-lun on Chuang: Tsê yang phr. c. He argues that n i (*nīk* d) is Kt for j u (*nīuk* e) 'variegated': that y ü (*ngīu* f) 'stupid', in one text version written y ü (*ngīu* g) 'to meet' is a corruption of s h ī, c h ī (*śīēk, īīēk* h) which again stands for c h ê (*tēk, d'ēk* i) 'to blame'; and so, instead of the transmitted line c., Ma obtains a line j.: "They make (varied:) disparate their orders and blame those who do not understand them". — Reject; a warning example of wild speculation.

Yü Yüe likewise accepts the text version g. and says that this y ü g. is a fault for k u o k. taken as a transitive; this because of the parallelism with the following phr. l.: "they blame those who dare not" and phr. m. "they punish those who cannot". Thus c.: "They conceal the matter (the business in question) and find fault with those who do not understand it". This is tempting. But the orthodox text makes good sense as it stands, without any emendation (k. for g.): "They (the rulers) conceal the matter (the business in question) and find stupid those who do not understand it" (they do not explain their undertakings).

1976. w u (*mīug* a) 'to exert oneself; occupation, task' Kt for w u (*mīu* b) 'to despise; to insult, to disgrace' says Lu Tê-ming (alternatively reading a. in its ordinary way) on Ode 164 phr. c.: "Outside (the house) they defend one another against insult". This because Mao Heng defines a. by b. and because Tso: Hi 24 and Kyü: Chou yü quote d. — Phonetically unsatisfactory and refuted in Gloss 413. *mīug* a. is but an enlarged form of w u (*mīug* e) 'to do violence to, to maltreat' recorded in Shuowen and well attested in the Mao Kung Ting inscr. phr. f. (When

e 策 f 來 g 策無 h 亡 i 芒 j 策 k 策芒 1969 a 毋 b 年 c 毋追 d 毋
追 e 淳毋 f 淳毋 1970 a 舞 b 務 c 干協時舞 d 干 e 求 f 武 1971 a 武 b
恤 c 編冠玄武 d 委武玄編 e 委 f 玄冠編武不齒之服也 g 編 1972 a 武 b 敏
1973 a 侮 b 務 c 惟事其夷侮 d 替 1974 a 勿 b 末 c 勿罔君子 d 毋 1975 a 物 b
命 c 匿為物而愚不識 d 匿 e 繆 f 愚 g 過 h 適 i 謫 j 繆為命而謫不識 k 過
l 罪不敢 m 罰不勝 1976 a 務 b 侮 c 外禦其務 d 外禦其

Sun Yi-jang, Wu K'ai-sheng and Yü Sing-wu on phr. f. say that *m̃iug* e. is Kt for *m̃i*u b. this should again be rejected). The b. in Tso and Kyü is a gloss word which has crept into the text, replacing the rare e. c. = "Outside they defend each other against maltreatment".

Again, on Shu: Ku ming (K'ang Wang chī kao) phr. g. Sun Yi-jang says a. Kt for b. — Reject, for the same phonetic reason. Here again a. is an enlarged form of e.: g. = "They did not maltreat or incriminate [them]", see Gloss 2015.

On phr. g. Sun Sing-yen instead proposes a. Kt for m a o (*mog* h) 'to cover': "They did not (cover themselves with:) expose themselves to faults"; reject, see Gloss 2015.

Again, on Sün: Ai Kung phr. i. Yang Liang says a. Kt for *mog* h. (k o u 'hook' would mean 'crooked' = 'encircling'): "The ancient kings had cover (over the nape of the neck) and encircling collars" (simple clothes). — Reject. Liang K'i-hiung points out that Huainan: Fan lun correspondingly has j. "Anciently they had helmets and tight-fitting collars". Obviously in phr. i. we have exactly the same meaning, the *m̃iug* a. standing for m o u (*m̃iôg* k) 'helmet' (within the same Hs series).

Again, on Mo: King shuo, hia phr. l. Yü Sing-wu says *m̃iug* a. is Kt for m e n g (*mung* m) 'to cover; (covered:) darkened, ignorant', correcting the line into n., an arbitrary juggling with the words.

Again, on Kuan: Siao ch'eng phr. o. Yü Sing-wu says *m̃iug* a. is Kt for m e n g (*mung* m) 'to cover'. Wang Yin-chī correctly says that w e i p. is a short-form for q.: thus Yü: o. = "The covering (concealing) of falsehood cannot go on for long". This is certainly better than to take a. in its proper sense: "The effort for falsehood cannot go on for long". But Yü's Kt is unnecessary. There is the word w u (*m̃iug* r) 'fog, mist' which belongs to a large word family with a fundamental meaning of 'to cover, to conceal, to veil, to darken' and *m̃iug* a. is but a short-form for this *m̃iug* r.: "The veiling of falsehood cannot go on for long".

1977. y a (*ngā* a) 'tooth' Kt for h u (*g'o* b) 'intertwining' etc. says Cheng Hün (ap. Shīwen) on Yi: Kua 26 phr. c. He probably took b. as equal to h u (*g'o*) 'fence, enclosure' (etym. same word as b.: interlacery): "The enclosure of castrated hogs — that is good fortune". (The hogs are no longer aggressive and moreover enclosed, there is no danger from them). The orthodox text: "The teeth of castrated hogs — that is good fortune". (you need not fear that they will bite you). — Very uncertain which alternative is correct; but the latter demands no Kt.

1978. y a (*ngā* a) 'to go to meet' Kt for y ü (*zjo* b) 'to praise' says Chu K'i-feng on Lü: Pi ki phr. c.: "There is no praising, no blaming" (the man of t a o and t ê). This because in Chuang: Shan mu we find correspondingly phr. d. — Reject, phonetically unacceptable. In later times we have the binome e. 'to be astonished at, to be impressed by, to admire', and the y a a. here is really only a variant of y a (*ngā* f) 'perfected, refined', here 'to find refined, to admire' (a. and f. within the same Hs series). c. = "There is no admiring, no blaming". Thus the two passages c. and d. come practically to the same, though with different verbs in the first member.

1979. y a (ǎg a) 'secondary, next in order' etc. (common) Kt for s ü (dzio b) 'to arrange in order, order' says Chu Tsün-sheng. — Reject.

1980. y a i (ngǎg a) 'bank: limit' Kt for k u a i (kwǎg b) 'to oppose, disorderly' says Ma Sü-lun on Chuang: T'ien ti phr. c.: "In one's (walk:) conduct not to be disorderly or aberrant, that is called broadmindedness". This makes poor sense. — Through the parallelism with the preceding line d. we learn that y a i a. is a verb with y i e. as object (a i verb: j e n object; l i verb: w u object). c. = "In one's conduct not to raise banks against (repudiate) the unusual, that is called broadmindedness".

1981. y a n g (dǎng a) 'to lift' etc. Kt for t a n g (d'ǎng b) ('cave', used for:) 'to surpass' (ex. of this latter in Ku-liang :Wen 11) says Chu Tsün-sheng on Yili: Ta shê yi phr. c.: "When it (the arrow) has gone up [too high] he (the reporter) says: it has surpassed [the goal]". Unnecessary and arbitrary. c. = "... he says: it has been raised [too high]".

1982. y a n g (dǎng a) 'to lift' etc. Kt for y ü e (gǐwǎt b) 'to transgress, to extend, to proclaim' says Chang Ping-lin on Ode 262 phr. c.: "In response he extolled the king's grace", because Ode 266 has the phr. d.: "In response he extolled those in Heaven". — Reject, see Gloss 1068.

Again, on Yili: Yen li (one text version) phr. e. Chang Ping-lin says dǎng a. is Kt for y ü (zǐo f) 'to give'. — Reject.

1983. y a n g (dǎng a) 'to lift' etc. Kt for s h a n g (shǎng b) 'to discuss, to deliberate' says Ma Sü-lun on Chuang: Sü Wu Kuei phr. c.: Can it not be said that there is a great deliberation?". — Wang Nien-sun has shown that the term y a n g-k ü e means 'to (raise:) cite and estimate' = 'to add up one item after another, to sum up'. c. (said about the Tao): "Can it not be said that there is a great (summing up:) sum-total". (d. being equal to e., both k ü e/kǒk).

1984. y a n g (dǎng a) 'to heat, to warm' Kt for y a n g (zǎng b) 'to nourish' says Ma Sü-lun on Chuang: Sü Wu Kuei phr. c.: He holds on to virtue and nourishes the harmony". — Unnecessary. c. = "He holds on to virtue and keeps warm the harmony". Chuang's metaphor is quite attractive.

1985. y a n g (zǎng a) 'long (like a river)' Kt for y u n g (gǐwǎng b) 'long' says

侮 e 救 f 不救鯨寡 g 不務咎 h 冒 i 古之王者有務而拘領者也
j 古者有鑒而繼領 k 鑒 l 疑逢為務則士 m 蒙 n 疑逢為蒙在上 o
務為不久蓋虛不長 p 為 q 偽 r 霧 1977 a 牙 b 互 c 猶豕之牙吉
1978 a 訝 b 譽 c 無訝無譽 d 無譽無訾 e 驚訝 f 雅 1979 a 亞 b 敘
1980 a 崖 b 乖 c 行不崖異之謂寬 d 愛人利物之謂仁 e 異 1981 a 揚
b 宕 c 上曰揚 1982 a 揚 b 越 c 對揚王休 d 對越在天 e 升揚觚于
賓 f 與 1983 a 揚 b 商 c 可不謂有大揚擢乎 d 擢 e 較 1984 a 揚 b
養 c 抱德揚和 1985 a 養 b 永 c 江之養矣 d 江之永矣 1986 a 養 b

Tuan Yü-ts'ai on Ode 9, Han version, phr. c.: "The long course of the Kiang", because, he says, "they were identical in sound", the Mao version having d. — Reject. a. and b. were not even cognate, merely synonymous, see Gloss 32.

1986. y a n g (*ziang* a) 'to nourish, to rear' etc. Kt for s i a n g (*sniang* b) which would here mean c. 'to take, to seize' says Chu Tsün-sheng on Ode 293 phr. d. This because Mao Heng defines a. by c. — Reject. b. has no such meaning (for Mao's erroneous idea see in detail Gloss 1136). Various explanations of line d. have been given. It probably means: "(Oh, fine is the king's army), according as he reared it, it was first obscure (and then it became greatly bright)".

1987. y a n g (*ziang* a) 'expanse of water; vast' Kt for y a n g (*djang* b) 'brightness, sun' says Kuo K'ing-fan on Chuang: Ts'iu shuei phr. c.: "Looking up towards the sun he turned to Jo". This because of the early commentaries. Lu Tê-ming had a text reading d., and though he says that e. (an otherwise unknown word) was m a n g/*mâng*, he adds that it could also be read like f. w a n g/*miwang*, thus serving as Kt for this latter; and he tells us that Si-ma Piao and Ts'uei Chuan both stated that d. is equal to g. and means h. 'to look upwards'. — The Kt is unnecessary and arbitrary. Jo is Hai Jo, the Spirit of the Ocean, and the context clearly shows that a. has its proper meaning: "(The Spirit of the River) gazed over the expanse [of the ocean], turned to Jo, sighed and said".

Kuo, however, quotes Lun heng: Ku siang phr. i. in support of his theory. But this only shows that Wang Ch'ung already has had the same speculations as Kuo. 1988. y a o (*ïog* a) 'to seek, to demand' etc. Kt for y ü e (*ïok* b) 'to bind' says Chang Ping-lin on Shu: To fang phr. c.: "I will . . . bind and imprison you". Wang Kuo-wei (Tsi lin 2:4) instead proposes that *ïog* a. is Kt for y u (*ïög* d) 'dark': y a o-siu for y u-siu "put you in a dark prison". — Refuted in Gloss 1924. c. = "I will therefore c h a n put fear into you and for y a o (summing-up:) trial imprison you". For a detailed discussion of many divergent interpretations see that gloss.

Again, on Lao 27 (repeated in Hanfei: Yü lao) phr. e. Yü Sing-wu says a. Kt for d.: "That is the (dark:) mysterious secret". — Arbitrary and unnecessary. e. = "That is the essential secret". Ma Sü-lun says that in phr. e. the *ïog* a. is Kt for k' i a o (*k'ïog* f) 'hole, opening', the y a o-m i a o standing for g. — Reject.

1989. y a o (*ïog* a) 'to seek, to demand' etc. recurs in a binome y a o-m i a o b. which reminds much of the y a o-m i a o in par. 1988 but has quite another meaning. In Ch'u: Siang kün phr. c. Wang Yi simply says that y a o-m i a o means d. 'beautiful' (accepted by Hung Hing-tsu and Chu Hi). But in Ts'ien Han shu: Yüan ti ki we find the phr. e. which would seem to mean: "... young and beautiful", and Hü Wei-yü therefore thinks that the *ïog* a. in y a o-m i a o (b., c.) is Kt for y u (*ïög* f) 'young'. This, however, is not certain, for the f. in phr. e. may simply be a short-form for y a o (*ïög* g) 'beautiful' (ex. in Ode 1, for full details see Gloss 1). Thus y a o (*ïog* a) in phr. y a o-m i a o (b., c.) is simply Kt for y a o (*ïög* g) 'beautiful'.

The idea, however, that *ïog* a. could be Kt for *ïög* f. 'young' recurs in the discussion about Lü: Huei kuo phr. h. Here Kao Yu says *ïog* a. means (i.e. is Kt for) k i a o (*kiog* i) 'to seek, to pry out', which is phonetically unconvincing. Hung

Yi-hüan therefore cites the same story in Tso: Hi 33 phr. j.: “Wang-sun Man, (who was) still young, saw it”, and he advocates for phr. h. a division of the line after y a o: “Wang-sun Man y a o, m e n e r k’ u e i c h i “W. was (y a o-y u) young, in the door he peeped at it”. Ma Sü-lun, finally, proposes that *·iog* a. is Kt for y ü e (*dïok* k) ‘part of a door-lock’. — All these speculations are arbitrary and unnecessary. *·iog* a. has its fundamental meaning: h. = “Wang-sun Man (sought, strove for:) managed to get to the door and peeped at it”.

1990. y a o (*gïog* a) ‘a kind of bird’ Kt for h i u (*χïôg* b) ‘owl’ says Wang K’ai-yün on Ode 141 phr. c. — Reject. Lu Tê-ming and Ts’ieyün are in accord about the Anc. *jiâu* = Arch. *gïog*.

1991. y a o (*dïog* a) ‘flourishing’ etc. Kt for c h o u (*d’ïôg*, k’ü sheng) ‘oracle pronouncement’ in Tso: Min 2 phr. b.: “When Ch’eng Feng heard the oracle pronouncement about Ch’eng Ki” (and several more ex. in Tso). Hü Shen says that the Tso text regularly had the char. c. Fu K’ien proposes that a. here means c h’ o u (*t’ïôg* d) ‘to extract, to deduce’, a s h e n g h ü n, expl. by sound similarity. Ts’ieyün and Lu Tê-ming both give a. the reading Anc. *d’iəu* = Arch. *d’ïôg*, k’ü sheng.

Again, a. Kt for y u (*dïôg* e) in Tso: Chao 26 phr. f.: (The arrow) “went along the yoke top”.

1992. y a o (*dïog* a) ‘flourishing’ etc. Kt for y u (*ziôg* b) ‘to plan, to discourse’ in Shu: Ta kao, Ma Jung’s text version, phr. c. where Cheng Hüan’s text had d.: “I will greatly tell and discourse to you”. For this complicated text item see in detail Gloss 1585.

1993. y a o (*dïog* a) ‘flourishing’ etc. Kt for k i u (*g’iüg* b) ‘old’ (as opp. to ‘new’) says Wang Kuo-wei on the Shī Yüan Kuei inscr. phr. c.: “The Huai Barbarians are of old our (tribute-field people:) people having acres for tribute” (for this interpr. see LC par. 1101). This because the Hi Kia P’an inscr. has a phr. d. — Reject, phonetically unacceptable. The two lines need not be identical in every detail. Just as a. could be Kt for y u (*ziôg* e) in par. 1992 above, it could be so here. c. = “The Huai Barbarians are y u still our tribute-field people”.

1994. y a o (*dïog* a) ‘s i a o-y a o to saunter’ Kt for y u (*dïôg* b) ‘long-brooding’ (for this meaning of b. see Gloss 90) says Wang Yin-chi on Ode 33 phr. c., text

裏 c 取 d 遵養時晦 1987 a 洋 b 陽 c 望洋向若 d 眈洋 e 眈 f 望 g
望羊 h 仰視貌 i 武王望陽 1988 a 要 b 約 c 我惟時其戰要囚之 d
幽 e 是謂要妙 f 窳 g 窳抄 1989 a 要 b 要眇 c 美要眇(妙)兮 d 好貌 e 窮
極幼眇 f 幼 g 窳 h 王孫滿要門而窺之 i 微 j 王孫滿尚幼觀之 k
闕 1990 a 鴉 b 鴉 c 有鴉萃之 1991 a 繇繇 b 成風聞成季之繇 c 籀
d 抽 e 由 f 繇 g 繇 1992 a 繇 b 猷 c 大告繇 d 大告猷 1993 a 繇 b 舊
c 淮夷繇我賁晦民 d 淮夷舊我賁晦人 e 猷 1994 a 遙 b 悠 c 遙遙

version quoted in Shuo yüan: Pien wu, where the orthodox Mao version has d.: “Long-brooding is my thinking”. — Plausible.

1995. y a o (*ḍiog* a) ‘to shine’ Kt for t s’ i a o (*ts’iog* b) ‘to become slender, to taper’ (sc. towards the opening, said of a flask in Li: T’ou hu) says Cheng Hūan on Chouli: Tsī jen phr. c.: (Animals with) “large chests and tapering behind”. Lu Tê-ming, however, does not read b. Anc. *ts’iäu* = Arch. *ts’iog* but Anc. *sau* = Arch. *sög*, which means that he takes it to stand for d. ‘a little, few’ i.e. ‘diminishing’. — Reject. The a. evidently stands for t’i (*t’iok* e., within the same Hs series) ‘tapering’ (ex. of this in Ode 59). The copyists have wrongly substituted Rad. 86 to Rad. 118.

1996. y e (*ḍia* a) ‘final particle expressing a statement, a judgment’ Kt for y e (*ẓid* b) ‘final interrogative particle’ says Wang Nien-sun on Lü: Chī shī phr. c.: Are you one whom Tsing Kuo Kün listens to and loves?” — Yang Liang already had the same idea about Sün: Cheng ming phr. d. which he (a. Kt for b.) explains: (Although he confronts the loveliest things in the world, he has ample worries etc.) “a man like that, can he seek possessions, can he nourish his health?”.

Wang Yin-chī (King chuan shī ts’i) has presented a formidable list of examples where a. would be equal to b. A great many of them can be expunged at once because the phr. already contains another interrogative pronoun or adverb, e.g. Yi: Hi ts’i phr. e.: the question is implied in h o, and the y e is merely an “empty” final. To this category also belongs the phr. d. since k’i is frequently used as an interrogative (e.g. Tso: Ai 16 phr. g).

On the other hand, in various languages it is common to turn a phr. as an affirmative one, though the context or situation indicates that it is meant as a question: “That man over there — he is your brother?” (instead of: is he your brother?). That could apply to phr. c. as well: “You are one whom C. listens to and and loves?” (are you not?). It is therefore uncertain whether *ia* a. is ever Kt for and read as *ẓid* b., a phonetically very poor assumption.

1997. y e (*ḍid* a) ‘open country, countryside, wilderness’ Kt for y ü (*g̣iwo* b) ‘eaves; abode’ says Wang Yin-chī on Mo: Fei yüe phr. c.: “It is not that he deems it unpleasant to sojourn on high terraces, in ample pavilions, in deeply secluded abodes”. — Reject. c. “... on high terraces, in ample pavilions, in s u e i y e remote wildernesses” (sc. as did famous recluses in Mo’s time).

1998. y e (*ḍid* a) ‘open country, countryside, wilderness’ Kt for s h i (*ṣ̌iēt* b) which again would be the same as y i (*ḍiēt* c) ‘relaxed’ says Ma Sü-lun on Chuang: Yü yen phr. d.: (From the time I began to hear your instructions) “after one year I was relaxed”. — Reject. d. = “... after one year I was (rustic:) simple (unsophisticated, naturally simple in the manner of a true taoist).

1999. y e (*iap* a) Kt for s i e (*ḍziäg* b) ‘to decline, to renounce’ says Ma Sü-lun on Lao 66 phr. c. “All in the world delight to (push him forward:) exalt him and do not decline him”. — Reject. The phr. d. occurs repeatedly in Lao, and Lu Tê-ming always reads it Anc. *iam* = Arch. *iam*: c. — “... and do not weary of him”.

Again, on Chuang: T’ien ti phr. e. Ma says a. Kt for b. — Reject. e. = “After a thousand years he becomes weary of the world”.

2000. y e, k' i (*ngiad*, *k'iad* a) 'broken vessel of hollow calabash' Kt for h u e i (*χiwär* b) 'to destroy' says Tu Tsī-ch'un on Chouli: Mu jen, Tu's text version, phr. c., where the orthodox version has d.: "In all (exterior:) extra sacrifices and calamity-averting services". — The word a. was well known in Han time (Shuowen etc.) but not earlier. Lu Tê-ming reads it Anc. *k'idi* = Arch. *k'iad*, but Kuangyün Anc. *ngiei* = Arch. *ngiad*. Tuan Yü-ts'ai soberly says that a. is a corruption of the graphically similar b. But Sū Yang-yüan adduces the word nie (*ngiat* e) 'in risk of collapse, peril' in Shu: Ts'in shī phr. f. "the state's peril". It would be plausible to assume that the h u e i b. of the orthodox text was a variant for this e. (the two characters being very much alike) and that then the a. with Kuangyün (against Lu Tê-ming) read *ngiad* was Kt for this *ngiat* e.: "In all extra sacrifices and in the peril-averting services".

Yü Yüe would take *ngiad*, *k'iad* a. as Kt for k u e i, h u e i (*kwád*, *g'wád* g) 'sacrifice to avert calamity' (ex. of this in Chouli: Nü chu) — Reject. Sū's interpretation is attractive, but Tuan's is likewise acceptable.

2001. y e (*ngiäp* a) 'work, profession, inheritance' etc. stands for y e (*djap* b) 'generation' says Sun Yi-jang as an alternative explanation of Mo: T'ien chī phr. c. (where he says the s h ī is a wrong addition, to be expunged, which is quite unnecessary). He adduces the Chu Ch'u wen (in Ku wen yüan) phr. d., and Yü Sing-wu further quotes the Ch'en Hou Yin-tsī Twei inscr. phr. e. It is not clear whether Sun takes a as Kt for b. or as a graphical corruption. Alternatively he keeps the a.: "The inheriting descendants in ten thousand generations". This is preferable since it necessitates no tampering with the text. The phrases d. and e. need not be identical.

2002. y e (*ngiäp* a) 'work, profession, inheritance' etc. Kt for n i e (*ngiat* b) 'peril' says Chu Tsün-sheng on Ode 258 phr. c. — Reject, see Gloss 1198. c. — "It is fearsome, it is terrible".

Again, on Ode 263 phr. d. Chu says a. Kt for y i, y e (*giäp*, *giäp* e) 'to shine'. — Unnecessary, cf. Gloss 1198. d. — "Majestic, awe-inspiring".

2003. y e (*ngiäp* a) 'work, profession, inheritance' etc. Kt for y i (*ngiäd* b) 'to govern, to regulate' etc. says Yang Shu-ta on the Ts'in Kung Kuei inscr. phr. c., which would correspond to the well-known phr. d. of other early texts. — Reject,

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 f 其 g 悔其可追 1997 a 野 b 字 c 非以高臺厚榭邃野之居以為不
 安 1998 a 野 b 失 c 逸 d 一年而野 1999 a 厭 b 謝 c 天下樂推而不
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phonetically unacceptable. If the identification of the second char. is correct, c. will mean: "They protected and worked for their [state of] Ts'in".

2004. y e (*ḍiap* a) 'foliage, generation' etc. Kt for s h ī (*ṣ́iā* d b) says Yang Shu-ta on the Ch'en Hou Wu Tsei inscr. phr. c. and similar phrases in various inscriptions. — Reject.

2005. y e (*ẓiǎg* a) 'night' Kt for s h ê (*ṣ́iā* d b) 'lodging-house; to rest' etc. says Yü Sing-wu on Kuan: Hing shī phr. c. — Reject. c. = "Only the one who achieves his conduct (in darkness:) hiddenly (i.e. without letting his virtuous conduct be known), he alone can (have:) preserve it".

2006. y e (*ẓiǎg* a) 'night' Kt for t o (*d'āk* b) 'to measure' says Yang Shu-ta on the Shī Yü Ting inscr. phr. c.: "The king measured his merits". — Besides being phonetically unconvincing, the interpretation suffers from the fault that the last char. (see Yüan Yüan: Tsi ku chai . . . 4:8) is by no means k u n g but d., whatever that may mean. The phr. remains obscure.

2007. y e n (*g̣ian* a) 'to flow out, abundantly, extensive' etc. Kt for y e n (*ḍian* b) 'to extend, to draw out, to conduct, to invite' says Cheng Hūan on Chouli: Ta chu phr. c. and on Chouli: Nan wu phr. d. He refers to Li: K'ü li phr. e. "The host (draws out:) conducts (invites) the guest to perform the sacrifice". Thus c. would mean: "sacrifice by invitation", which makes poor sense in the context. Similarly d. would mean: "For the w a n g (distant ones') sacrifices and the y e n sacrifices by invitation he gives the nomenclature". Cheng Chung instead says *g̣ian* a. is Kt for f. This char., normally read s i e n (*ḍzian*), was in Han time loan for a word y e n (*ḍian*) also written g. or even (short-form) b. and meaning 'entrance road (tunnel) to tomb'. Thus c. would mean "sacrifice in the tomb road". — Both Kt should be rejected. The word a. must have been Arch. *g̣ian* (in spite of the Anc. *iān* where we should expect *j̣iān*) since it is Phonetic in *k'ian* h. and Kt for a *ḳiān* (see par. 2008 below). The meaning of the y e n t s i c. remains doubtful. Since in the enumeration in the Ta chu passage y e n t s i is followed by p' a o t s i "roasting sacrifice", the y e n 'to flow over, to inundate' may refer to sacrifices in which the gifts were sunk in water: "the immersing sacrifice"?

2008. y e n (*g̣ian* a) 'to flow out, abundantly, extensive' etc. Kt for t a n (*tān* b) 'basket' says Chu Tsün-sheng on Chuang: T'ien yün phr. c.: "They are deposited in a box or basket". — Reject. Chang Ping-lin says *g̣ian* a. is Kt for k i e n (*ḳiān* d) 'bow-and-arrow case' (ex. of this in Tso: Hi 23), here generalized into 'receptacle'. c. = "They are deposited in a box or a receptacle". — Plausible.

2009. y e n (*ng̣ian* a) 'adornment, accomplished, fine' Kt for h i e n (*χ̣iān* b) 'law, model' says Yü Sing-wu on Shu: Ts'in shī phr. c.: "When other men are normative and sage". — Unnecessary and arbitrary. c. = "When other men are fine and sage". Yü's reason is, *inter alia*, that in Shu: Wei tsī phr. d. the Han stone classics had e. This suits the Shu context better than d., but *χ̣iān* b. there, with Kiang Sheng, means 'elated': "Then they take their ease and rejoice", see Gloss 1831. But y e n (*ng̣ian* f) 'vulgar talk' in phr. d. is certainly not Kt for b.; there were two divergent Shu text traditions: d. = "Then they take their ease and speak vulgarly". This case of d.: e. thus cannot support Yü's Kt in phr. c.

The char. *y e n* (*ngian f*) raises another problem concerning a well-known phr. in Lun: Sien tsin. One text version read *g.* where the orthodox version has *h.*, and Hū Shen considers the char. *i.* as a variant of *f.* The *g.*—*h.* would thus mean: “Yu is (talking vulgarly:) vulgar (coarse)”. But since Wang Pi defines *i.* in *h.* as meaning ‘hard and strong’ and since Cheng Hūan defines it as = *j.* (just as PK’ung on phr. *d.* erroneously defines *f.* as = *k.*), Chu Tsün-sheng thinks that *i.* is Kt for *h a n* (*g’ân l*) ‘violent’; reject. Tsiao Sün, on the other hand, reminds of the phrases *m.* and *n.* in Ode 241 (see Gloss 832) and phr. *o.* in Ode 252, and he thinks that our *ngian* (*f., i.*) in phrs. *g.*: *h.* stands for *giwân* (*m.*) or *χwân*, (*n., o.*); reject.

Lu Tê-ming, finally, reads *i.* in phr. *h.* not *ngian* but *a n* (*ngán*). This is evidently a stem variation of *ngian f.* ‘vulgar talk’, and *g.*—*h.*, after all, means: “Yu is vulgar”.
2010. *y e n* (*ian a*) ‘how’ and *y e n* (*gian a*) ‘final particle’ Kt for *y e n* (*ngan b*) ‘countenance’ says Wang Shao-lan on Sün: Fei siang phr. *c.* (A man of weird appearance:) “His face was 3 feet long but his countenance was only 3 inches broad”. Lu Wen-ch’ao on the other hand, says *y e n a.* is “an initial particle”. — Since *ian a.* ‘how’ and *a n* (*ân d*) ‘how’ are synonymous, cognate and interchangeable, the text probably originally had *ân d.*, carelessly changed into its synonym *a.* by copyists; this *ân d.* is then a short-form for *ng o* (*ât e.*) ‘root of the nose’, the whole passage describing a man with an enormous head: “His face was 3 feet long and the root of his nose was 3 inches broad”.

We may add that when *ian a.* means ‘how’, Chu Tsün-sheng believes that it is Kt for *h o* (*g’ât e*); reject.

2011. *y e n* (*dian a*) ‘to extend’ etc. occurs in Mo: Fei yüe shang phr. *b.* Sun Yi-jiang gives two explanations:

1) The char. *y e n a.* occurs as short-form for the homophonous *y e n* (*dian c*) ‘square crown covering on a ceremonial cap’. Cheng Hūan (on Li: Yü tsao) defines this *a.*—*c.* as = *d.* ‘a cover’. The *d.* in the sense of ‘to cover’ was *f o u* (*p’iôg*). The same char. *d.*, however, read *f u* (*p’iôk*) means ‘to overturn’, and Sun makes use of Cheng’s definition in this latter sense, which was not that meant by Cheng in his gloss; thus *b.* “The bells are like those (overturned:) inverted Ting tripods”. A comical trick.

2) Alternatively, Sun says *dian a.* is Kt for *y e n* (*zian e*) ‘oval’: “The bells

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 a 衍 乚 延 乚 衍 祭 乚 望 衍 授 號 乚 主 人 延 客 祭 乚 羨 乚 延 乚 懲 乚 炮 祭
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are like those oval Ting tripods". — Neither explanation makes sense in the context. Yü Sing-wu better: *ian* a. is a short-form for *t a n* (*d'án f*) 'big': "The bells look like those big Ting tripods". — Plausible.

2012. *y e n* (*dian* a) 'to extend, to stretch' etc. when meaning 'to conduct, to invite' as in Li: K'ü li phr. b. is said by Chu Tsün-sheng to be Kt for *y i n* (*dien* c) 'to pull, to stretch' and 'to lead'. — Reject. a. itself, by the same kind of extension: 'to extend, to stretch, to pull' has come to mean, *inter alia*, 'to conduct'.

Again, on Chuang: Yü fu phr. d. Ma Sü-lun says *dian* a. is Kt for *y e n*, *y ü a n* (*dwan* e). — Unnecessary. d. = "He pulled out and went along among the reeds".

2013. *y e n* (*ngian* a) 'speech, to talk' occurs reduplicated in Li: Yü tsao phr. b. This has early been considered a short-form for *y i n* (*ngien* c) which occurs in Lun: Hiang tang phr. d. The word c. was defined by Hü Shen as meaning e.: d. = "When he talked with a highest-grade dignitary he was concordant yet reasoning" (the K'ung comm. ap. Ho Yen paraphrasing freely: f., correct'). On the Li phr. b. Cheng Hüan says *y e n-y e n* here means g.: "when receiving the second cup he is concordant and respectful". Liu Pao-nan therefore frankly states that a. in b. is a short-form for this c. in d.

Lu Tê-ming, however, has not accepted this; he reads a. in b. Anc. *ngian* = Arch. *ngien*, whereas he reads c. in d. Anc. *ngien* = Arch. *ngien*, nevertheless accepting Cheng's definition (g.).

Probably *ngian* and *ngien* were two aspects of one word-stem with a fundamental meaning 'concordant, affable, contented'.

2014. *y e n* (*ngian* a) 'speech, to talk' Kt for *k i n* (*kien* b) 'strap on horse's breast' says Wen Yi-to on Yi: Kua 49 phr. c.: "The leathern straps had three strands". This because in Yili: Ki si li we have the phr. d. — Reject, a wild speculation. The *k o e*. as name of the Kua 49 does not mean 'leather' but 'change' (common) as shown by one of the first lines in the Tuan: f. c. = "When the talk of change (revolution) has been carried out three times".

2015. *y e n* (*ngian* a) 'speech, to talk' Kt for *k' i e n* (*k'ian* b) 'fault' says Wen Yi-to on Ode 302 phr. c.: "They arrive without fault". He adduces as parallel Ode 256 phr. d.: "(It is not far from there being fault:) there is risk that you will be at fault". — Reject. There is no parallelism between c. and d. In c. the a. has its ordinary meaning: "We come and arrive (without speech:) silently", emphasized by the next line e.: "now there is no contention".

Wen further adduces various passages in the Yi where we find the phr. *y u y e n* f., e.g. Kua 36 phr. g., Kua 51 phr. h., and Wen all through takes a. as Kt for b. — Reject. *y e n* a. in these cases means 'talk' in the sense of 'censure, criticism' hence also 'fault-finding, blame'. g. = "The host has occasion to gossip about him" (criticize him); h. = "His relatives (comrades) have talk about him (censure him)".

2016. *y e n* (*ian* a) 'to bend down' etc. Kt for *h u n* (*g'wan* b) 'latrine' says Ma Sü-lun on Chuang: Keng Sang Ch'u phr. c.: "He goes to the latrine room". — Reject. The proper char is d. (attested in the sense of 'latrine' in Chouli: Kung jen etc.), here wrongly enlarged by Rad. 9.

2017. y e n (·iən a) ‘smoke’ Kt for y e n (·ian b) ‘swallow’ says Ling Shu on Lü: Pu k’ü phr. c.: (When a bride first enters her new home, she should be quiet,) “gaze like a swallow and walk softly”. This because in Ta Tai li: Hia siao cheng it is said d.: (In the second month they [the birds] are coming down,) “the swallows look about” (for a place to build the nest). — The traditional interpretation of c. is: “She should gaze as in a smoke”, with half-shut eyes, not stare with open eyes. — Ling’s idea is tempting.

2018. y e n (·iam a) ‘satiated’ etc. and y e (·iap a) ‘to suppress’ etc. Kt for k’i (k’iəp b) ‘juice, moisture’ (ex. of this in Yili) says Wang Sien-k’ien on Ode 17 phr. c.: “Moist is the dew on the road”. This because another text version (ap. Kuangya) has d. — Refuted in Gloss 48. There are two unreconcilable text versions in this ode. In the Mao version, the c. should probably be read y e n (·iam) ‘satiated’ = ‘saturated’: “saturated with moisture”.

2019. y e n (·iam a) ‘satiated’ etc. Kt for y i n (·iəm b) ‘mild, peaceful’ says Wang Sien-k’ien on Ode 128, Mao version, phr. c. where the Lu version had d. — Unnecessary, see Gloss 316. a. in c. has an extension of meaning: ‘satiated, contended: tranquil’: “Tranquil is my good man”. For parallelism and full details see that gloss.

2020. y e n (·iam a) ‘satiated’ etc. and y e (·iap a) ‘to suppress’ etc. Kt for y e n (·iän b) ‘to bend down, to lie down’ says Chu Tsün-sheng on Li: K’ü li phr. c.: “Flattened-down cap”. — Reject. With Lu Tê-ming, a should be read ·iap: “Pressed-down, flattened cap”.

Again, on Tso: Wen 2 phr. d. Chu says a. Kt for y i (·iak e) ‘to repress’: d. = “(The Ch’un-ts’iu says that the prince made a covenant with Ch’u-fu of Tsin,) “that [formulation] was in order to humiliate him”. — Reject. Here again c., with Lu Tê-ming, has the reading ·iap: “. . . in order to press down, abase him”.

2021. y e n (·iam a) ‘satiated’ etc. and y e (·iap a) ‘to suppress’ etc. Kt for ts i e n (ts·iam b) ‘to destroy’ says Chu Tsün-sheng on Lun: Yung ye phr. c. — Reject. This famous passage has in later times been taken to mean: (Confucius made a solemn declaration and said:) “Wherein I have done improperly, may Heaven reject me” (Legge). This goes against all the ancient traditions. Cheng Hüan reads d. f o u (p’iüg) ‘not; (not being so:) incorrect’; but Wang Pi (3rd c. A.D.) and Li Ch’ung (Eastern Tsin) both read d. p e i (b’iæg) ‘to stop, to obstruct’

人延賓祭 c 引 d 延緣華閨 2013 a 言 b = 詁而言言斯 c 閨 d 與上
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c 革言三就 d 馬纓三就 e 革 f 天地革而四時生 2015 a 言 b 愆 c
訟假無言 d 不遐有愆 e 時靡有爭 f 有言 g 主人有言 h 婦嬖有言
2016 a 偃 b 國 c 適其偃焉 d 偃 2017 a 煙 b 燕 c 煙視媚行 d 燕乃
睇 2018 a 厭 b 浥浥 c 厭浥行露 d 浥浥 2019 a 厭 b 愆 c 厭厭良人
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(a well attested reading and meaning of d.) and Huang K'an (Liang) concludes that there is parallelism so that a. has an analogous meaning, defining a. as = e. But both Wang and Li interpret: "That I am obstructed (not employed) is because Heaven has suppressed it". This, however, has poor connection with the occasion (the visit to Nan-tsī). It is better to take p i as a transitive verb with y ü as subject: Confucius avers that he is in full accord with Heaven's will: "What I p i (obstruct:) disapprove, Heaven disapproves it". This means that they all took a. in its well-known reading *·iap* 'to suppress'. Lu Tê-ming, on the other hand, reads a. *·iam*; this, however, as well as Cheng Hün's reading of d., will give the same meaning: "What I f o u find wrong, Heaven y e n (dislikes:) disapproves it".
2022. y e n (*·iam* a) 'satiated' etc. and y e (*·iap* a) 'to suppress' etc. Kt for y i n (*·ien* b) 'to dam up, to stop up' says Chu Tsün-sheng on Sün: Siu shen phr. c. "If you stop up its spring". Chu may have thought of Tso: Siang 25 phr. d. — Reject, phonetically unsatisfactory. Yang Liang defines a. as = e. (cf. par. 2021 above), a. thus to be read *·iap*: "If you (suppress:) stop the spring". It is also possible, however, that *·iam* a. stands for y e n (*·iam* f) 'to cover': "If you cover up its spring" (cf. par. 2024 below).

2023. y e n (*·iam* a) 'satiated' etc. and y e (*·iap* a) 'to suppress' etc. Kt for h i e (*g'iap* b) 'in harmony, together' says Chu Tsün-sheng on Kyü: Chou yü, hia phr. c.: "They could be in harmony with the Sovereign's (i.e. Heaven's) mind". This because Wei Chao defines a. as = d. — Reject. c. = "They could satisfy (appease) the Sovereign's mind". Cf. Tso: Min 1 phr. c.: (The Jung and Ti Barbarians are wolves) "they cannot be (satiated:) satisfied (appeased)". Lu Tê-ming here reads a. *·iam*, p'ing sheng.

2024. y e n (*·iam* a) 'satiated' etc. is sometimes used as Kt for other *·iam* words, e.g. for y e n (*·iam* b) in Kyü: Tsin Yü 6 phr. c. This b. properly means 'to cover', here in the sense of 'to make a surprise attack against'. Another case where the char. a. is Kt for a word meaning 'to cover' is Li: Ta hüe phr. d.: "Covering up, he conceals his evil". Lu Tê-ming, however, here reads a. y e n (*·ām*, shang sheng) 'to cover'. This is then one aspect of a large word-stem of which *·iam* b. is another aspect. The commentators have said that in phr. d. the a. is a short-form for y e n (*·ām* e) 'dark'. This e. is not known from pre-Han texts; it is simply a Han-time enlargement of a. when Kt for the said *·ām*, shang sheng, 'to cover'.

2025. y e n (*·iam* a) 'to submerge, to soak' Kt for t s i e n (*tsiam* b) 'to moisten' says Chu Tsün-sheng on Li: Ju hing phr. c.: "If one (moistens:) softens him with delights and pleasures". — Reject. a. has its proper value: "If one imbues him with delights and pleasures".

2026. y e n (*·iam* a) 'to cover' Kt for t a n (*d'ām* b) 'tranquil' says Chu Tsün-sheng on Ode 261 phr. c.: "He tranquillized and received the northern states". — Reject. For full details see Gloss 827. c. = "(Coveringly:) extensively he received the northern states".

Again, on Ode 276 phr. d. Chu says a. Kt for b. Cheng Hün explains y e n k u a n as = e. This means that he takes a. as short-form for y e n (*·iam* f) 'to soak' which also is used in the sense of 'to tarry' and *kwán* g. as variant for *kwán* h.

'dense, numerous' (cf. Gloss 732). Cheng thus interprets: "(Tarrying:) for long there will be numerous sickles mowing". This is exceedingly forced. Chu Tsün-sheng thinks that the idea of 'tarrying' came from his Kt a. for b.: 'tranquilly, slowly', which is still worse. — Reject. a. has the same meaning as in c. and d. = "Extensively we shall see the sickles mow".

2027. y e n (iām a) 'to cover' etc. Kt for a n (án b) 'to press down; to arrange; according to' says Yü Sing-wu on Sün: Fu kuo phr. c. — Reject. Wang Yin-chi would take a. as a corruption of li a o d. 'to arrange', a word unknown in pre-Han texts: unnecessary. — Yang Liang takes a. as it stands: "To cover the grounds [with crops] and to mark the acres". This is somewhat far-fetched. c. = To (cover:) go all over the grounds and mark the acres".

2028. y e n (iām, iām a) 'door-keeper' Kt for h o (g'áp b) 'door leaf' says Sun Yi-jang on Mo: Ying ti sī phr. c.: "Two men manage the door-leaf to the right". — Reject. c. = "Two men manage the door-keepership to the right".

2029. y e n (Anc. iām, Arch. giam?) 'salt' Kt for y e n (Anc. iām, Arch.?) 'beautiful' says Cheng Hsüan on Li: Kiao t'ê sheng phr. c., explaining that b. means d. 'to desire and find beautiful': "When they (the animals) li u run about, he (the king) shows them (sc. his men) the game and y e n (causative: makes them find beauty in:) makes them desire li the gain". A dreadful construction. Ho Yi-hang therefore says a. Kt for y i n (dǐēn e) 'to pull, to lead': "... he leads them on to the game"; phonetically impossible. — The key to this obscure passage may be found in the next-following line: f. The a. may stand for k i e n g., within the same Hs series (in other words, the g. has erroneously been enlarged by the Rad. 197): "He shows them the game e r k i e n c h u (chī hu) li but he watches them in their winnings, so as to see that they do not transgress the ordinances (for the hunt)".

2030. y e n (Anc. iām a) 'beautiful' in Ode 193, Mao version, phr. b. has caused much speculation. The Lu version has c., this y e n (dǐem c) 'gate' by Yen Shī-ku taken to be a clan name: "The wife of the Yen clan". The Ts'i version has d., this y e n (dǐam d) 'sharp' likewise taken to be a clan name. Wang Kuo-wei takes a. as Kt for h a n (g'əm e) identifying this with the name in the Han Huang-fu Kuei inscr. Finally Yü Sing-wu would take a. as Kt for the y e n (dǐem c) of the Lu

予所否者天厭之 d 否 e 塞 2022 a 厭 b 壘堙 c 厭其源 d 井堙木刊

e 塞 f 掩 2023 a 厭 b 協 c 克厭帝心 d 合 e 不可厭也 2024 a 厭 b 掩 c 荆厭晉軍 d 厭然揜其不善 e 厭 2025 a 淹 b 濊 c 淹之以樂好
2026 a 奄 b 倭 c 奄受北國 d 奄觀銍艾 e 久多 f 淹 g 觀 h 灌 2027
a 掩 b 揜 c 掩地表飲 d 揜 2028 a 閼 b 閼 c 二人掌右閼 2029 a 豔
b 豔 c 流示之禽而豔諸利 d 歆豔 e 引 f 以觀其不犯命也 g 監
2030 a 豔 b 豔妻燭方處 c 閼妻 d 刺妻 e 函 f 閼 g 妻 h 齊 i 炎 2031

version, but this c. as short-form for y e n (*d̥iem* f) 'blazing, bright' and t s' i g. as standing for t s' i h. in the sense of 'all': "Brightly they all . . ." (refuted in LC par. 1799). — The Mao version b. means: "The beautiful wife splendidly side by side (with the king) has her place", see Gloss 551. The c., with Yü, is a short-form: "The bright wife". The *d̥iam* of d. 'sharp' is a variant of i. 'blazing, brilliant' (wrongly enlarged by Rad. 18). d. = "The brilliant wife". There were three divergent and unreconcilable text traditions. Wang Kuo-wei cannot be taken seriously. 2031. y e n (*ngiām* a) 'precipitous, dangerous' Kt for y e (*ngiāp* b) 'work' etc. says Wu K'ai-sheng on Shu: Li cheng phr. c., adding that w e i d. means e. (which, of course, it never does): "He created a great model . . .". Phonetically possible but unnecessary. — Phr. c. = "(Severely:) in a strict way he was grandly able to use the three [men in the] positions", see Gloss 1944.

Again, on Kuan: Fa fa phr. f. Yü Sing-wu says a. Kt for b.: (With an enlightened ruler:) "the state will have no extraordinary practices". Yü Yüe says a. means g.: "the state will have no extra high authority" (all will obey the good ruler). This seems preferable since it demands no Kt.

2032. y e n (*d̥iem* a) 'side gallery of a house' Kt for y e n (*d̥iam* b) 'eaves' says Chu Tsün-sheng on Ch'u: Ta chao phr. c. — a. certainly means the "eaves-gallery", the two words being closely cognate but not homophonous.

A final instalment containing words Mand. yi, yin, ying, yu, yung, yü, yüan, yüe, yün, and a complete index to LC I—V will follow in BMFEA 39, 1967.

a 嚴 b 業 c 嚴惟丕式克用三宅 d 惟 e 為 f 國毋怪嚴 g 尊 2032 a
 閭 b 櫓 c 步閭

CHINESE AGRAFFES IN TWO SWEDISH COLLECTIONS

BY

BERNHARD KARLGREN

Most Western Museums of Far Eastern art and many private collectors own artistically fine, sometimes exquisite Chinese agraffes; but it has rarely happened that agraffes have been collected systematically, so that a sufficient number have been at one investigator's disposal for classification and study. Only one really extensive attempt at classification has been made: that by T. Nagahiro (see Bibliography). Shorter surveys have been written by Lemaître, Palmgren and Sirén (see *ibid.*).

Swedish collections offer good facilities for further researches into the subject. The museums of Malmö and Gothenburg have only a few good specimens, but Stockholm can boast of four considerable collections of early Chinese agraffes. One of them belongs to His Majesty the King, the major part of it studied and published by N. Palmgren (see Bibl.); the second belongs to the Hallwyl museum, described by O. Karlbeck (see *ibid.*). The remaining two have not been published so far. Dr. N.D.T. Wessén, whose fine collection of Chinese bronzes was published in the BMFEA, Vol. 30, owns a remarkable set of early agraffes. And the Museum of Far Eastern Antiquities has a very extensive collection including not only artistically prominent specimens but ordinary pieces of a lesser artistic value as well, which are valuable for an archaeological classification and study. The present paper will furnish an account of these latter two collections¹).

The materials have been arranged in 22 groups on purely formal grounds. The division into groups is not meant to indicate any chronological sequence, nor any typological evolution scheme. It is a well-known fact that the agraffes do not lend themselves to such schemes as easily as for instance the mirrors, the rich décor of which allows of a more definite establishment of dates and typological sequences. Whereas a certain number of agraffes may be approximately dated in two rough principal categories: pre-Han (Huai style period) and Han, a great many types cannot be safely attributed to definite stages; some of them have had a long lifetime, beginning in Huai time and flourishing all through the Han era.

¹) A certain limitation has been necessary. The artifacts studied here are comparatively early bronze agraffes only; specimens from post-Han times are not included, nor agraffes made of other materials, jade or other stones, nor those in which inlay of such materials forms the preponderating part in the agraffe.

A

In this group will be described a number of agraffes the body of which is a round bar which continues direct from the neck without being set off against it. The cross-section is circular or, in some instances, slightly oval. The long body is curved so as to describe a shallow segment of a circle. The turned-up hook is roughly formed as a snake's or a dragon's head, often horned. The button, a thin round disc, mostly about 15 mm in diameter, on a stud, is placed more or less in the middle of the bottom. Noticeable deviations from these general rules will be recorded.

This group will be dealt with in three subgroups:

First: an uniformly slender body (sometimes, though rarely, very slightly thickened in the middle), cut off at the end transversely.

Second: an uniformly slender body (sometimes very slightly thickened in the middle), rounded off at the end.

Third: a body gradually thickening towards the end, at the end cut off transversely or rounded off.

If there is any *décor* in our large group A, it is always geometrical, mostly as inlay in exceedingly shallow grooves or depressions so that the surface is quite smooth. There are, as a rule, no distinct animal features (apart from the head of the hook), but there are often winding bands which may be strongly stylized remnants of snakes' or dragons' bodies and a scale motif, remnant of an animal theme, here entirely dissolved and geometricized.

A 1. K. 10515. Fig.¹⁾

This long and sturdy agraffe has an elaborate pattern of silver inlay covering the top and the sides of the surface. The button disc has likewise a silver inlay of three spirals with circles in the spaces between. The *décor* on the surface contains multiple spirals forming part of large volute-and-angle figures. In between, there are drawn-out scales filled with slanting lines and smaller scales filled with dotting which imitates granulation. The same kind of dotting fills wavy borders. Some open spaces contain circles surrounded by dots.

It is interesting to observe that a combination of multiple spirals and bands filled with slanting lines occurs in the inlaid bronzes of the Kin-ts'un finds (Seikwa III:1 Pl. 47; see Bibliography).

Another important feature is the "wavy borders" which occur, sometimes with deep incisions, sometimes with shallow ones. We have an example of this motif as early as on an agraffe from the Kin-ts'un finds (White Pl. 55=Rakuyō Pl. 70,

¹⁾ "K" means the accession number in the collections of the MFEA. "Fig." means that besides the photograph in the plate there is a pattern drawing in our pages of drawings.

In the plates and in the pages of drawings a W. after the figure (e.g. A 4 W) indicates that the specimen depicted belongs to the Wessén collection. Where there is no such W. (e.g. A 1) the specimen belongs to the Museum.

The drawings have been made by Mr. Sven Ekblom, Stockholm.

see Bibl.) but also as late as the 3rd c. B.C., the former type on a mirror BMFEA 13, Pl. 37 (D50), the latter on a mirror *ibid.* Pl. 65 (G1). The "wavy borders" are thus well attested in pre-Han times. The volute-and-angle motif, ubiquitous on Huai bronzes and studied in detail by J.G. Andersson in BMFEA 7, 1935, survives and recurs in Han décor, there, however, not as the principal décor theme but mostly as a filling of lozenges placed in rows in border bands (Lo-lang Pls. 76, 105, Painted Basket Pl. 52, Wang Kuang Pl. 74) and then often strongly stylized and deformed (Painted Basket Pl. 42, Wang Kuang Pls. 70, 75; cf. Bibliography). — Huai. L. 22 cm.

A 2. K. 10505. Fig.

Like the preceding a sturdy and heavy specimen. The curvature is slight. Surface with a rich silver inlay. The same motif of scales filled with dots as in *A 1*. The volute-and-angle figure is deformed in that the connection between the volute and the angle is broken. The same interruption, though to a lesser degree, is observable on a piece in Nagahiro Fig. 130, but here the basic unity can easily be seen.

As formed in our *A 2*, the staples of the figure, balanced by similar angles below, achieve a kind of lozenge motif which recurs in various formulations in many of the following classes of agraffes. We find it in our present group in *A 5*, 8, 17, 18, 24, 25. It is well attested in the Huai style. We have it in a sober form on the fine Kien basin in the Nedzu collection (Senkoku Pl. 56; see Bibl.) and in a highly elaborate execution on the famous Ting from Shou-chou, 3rd c.B.C. (*ibid.* Pl. 125). It already occurs, however, as early as in the Kin-ts'un finds (White Pl. 113). On the other hand, it is still strongly flourishing in the Han era (Painted Basket Pl. 115 etc.). — Huai. L. 17.5 cm.

A 3. K. 11314. Fig.

Agraffe with gold and silver inlay. Curvature slight. Here the multiple spiral forming part of a volute-and-angle motif is clear and forceful. The larger figures of this type are framed in by winding bands that are filled with dots and in parts have wavy borders. On the button disc, three inlaid spirals. — Huai. L. 17 cm.

A 4. W. Fig.

Agraffe with gold and silver inlay on the surface. Décor pattern similar to the preceding. Volute-and-angle motif very clear. The winding bands are dotted and have wavy borders at the ends. In one section scales similar to those on a ladle from the Li-yü finds (Seikwa III:1, Pl. 43). — Huai. L. 13.5 cm.

A 5. K. 10570.

Agraffe with silver inlay on the surface. Here the volute-and-angle motif is limited to the section nearest to the neck, and it is framed in by a dotted band in lozenge shape. In the part towards the end there is merely the multiple spiral enclosed by winding dotted bands and, nearest to the end, a section with dotted scales. Huai. — L. 14.5 cm.

A 6. K. 11033:24. Fig.

A smaller agraffe with silver inlay on the surface. Part of the inlay has fallen out, so that the real décor scheme can only be seen in our Fig. — Huai. L. 11.5 cm.

A 7. K. 11000:564. Fig.

Agraffe with silver inlay. As on the preceding specimen, parts of the inlay are lost, the décor scheme to be studied in our Fig. There is inlay also on the bottom, and on the button disc a quatrefoil.

The quatrefoil, which we shall encounter on many subsequent specimens, is an important motif in the Huai art (a beautiful example for instance on *A 13* below). It has been studied in detail by Bo Gyllensvärd in *BMFEA* 34, 1962. A splendid instance of the quatrefoil on a piece from a Huai grave (Chao-ku) is published in *Huei-hien* Pl. 91. — Huai. L. 12 cm.

A 8. K. 10586. Fig.

Agraffe with silver inlay on the surface. Curvature slight. The décor scheme is closely akin to that on *A 2* above. — Huai. L. 12 cm.

A 9. K. 10590. Fig.

Agraffe with silver inlay on the surface. Curvature very slight. The décor scheme is principally interrupted volute-and-angle figures and dotted drawn-out scales. — Huai. L. 10.5 cm.

A 10. K. 14314. Fig.

A heavy agraffe with gold and silver inlay on the surface. Curvature slight. The décor scheme is volute-and-angle figures in several varieties, dotted winding bands with wavy borders and dotted scales. — Huai. L. 11 cm.

A 11. K. 10021. Fig.

A heavy agraffe with silver inlay on the surface. Curvature slight. The décor has multiple and single spirals, dotted bands and dotted scales, the latter strongly deformed. — Huai. L. 11.2 cm.

A 12. K. 11000:565. Fig.

A heavy agraffe with silver inlay all round and on the button disc. The principal décor is volute-and-angle figures in several varieties as well as other combinations of spirals and, in between, deformed lozenges with slanting lines. On the button there are spirals. — Huai. L. 11.8 cm.

A 13. W. Fig.

An exquisite specimen with gold and silver inlay all round and on the button disc. The décor on the surface shows multiple spirals alternating with slanting bands, the interstices being filled with spirals of various shapes and dotting. On the bottom, double-spirals enclosed in heart-shaped frames and with dotting. On the button disc an elegant, dotted quatrefoil. — Huai. L. 13 cm.

A 14. K. 10599:425.

A heavy agraffe with silver inlay on the surface. The specimen is very worn and it is barely possible to make out the principal décor theme: a several times repeated multiple spiral as part of the volute-and-angle motif. — Huai. L. 13 cm.

A 15. K. 10589.

A slimmer agraffe with silver inlay on the surface; the pattern almost obliterated. A specimen of the same shape and adorned with silver inlay (multiple spirals) in Eumorfopoulos (see Bibl.) Pl. 42 has a Han-time inscription (Ch'ang yi tsi sun). — L. 11 cm.

A 16. W.

A very similar specimen, which has had C-shaped and circular décor figures, has now lost all the inlay. — L. 11.5 cm.

A 17. K. 12241. Fig.

A heavy agraffe with silver inlay on the surface and three spirals on the button disc; the inlay now lost. The décor scheme is, in each section, an inner and an outer long-drawn lozenge with narrow, dotted bands in between, and pairs of spirals at the sharp points of the inner lozenges. At the sides, volute-and-angle figures. — Huai. L. 16.8 cm.

A 18. W. Fig.

Agraffe with silver inlay on the surface and a quatrefoil on the button disc. The décor scheme is kindred to the preceding: long-drawn lozenges enclosing multiple spirals. — Huai. L. 12.3 cm.

A 19. W.

A slender agraffe with silver inlay on the surface; the button disc unusually large (diam. 2 cm). The décor pattern, inlaid with fine workmanship, is simple: a stylized *ya-hing* repeated four times. — Huai. L. 13.2 cm.

A 20. K. 12287. Fig.

A very long and slender agraffe with inlay of gold (on the hook and the neck), silver (on the band at the end) and turquoise (on the surface). The décor pattern has a considerable affinity with those on two slender agraffes from the Kin-ts'un finds (Seikwa III:1, Pls. 67, 68). There are three principal motifs: the quatrefoils; the petals (one turned downwards at the top, one facing the former, below the top quatrefoil); and, freely placed at the sides, two "pear-shaped" figures.

The "pear-shapes" constitute a highly interesting feature. We already had an instance on agr. *A 1*, at the top of the décor. On the one hand, they occur as an Ordos art influence on many Huai specimens, see in detail BMFEA 9, p. 102. On the other hand, they occur as highly stylized quatrefoil petals on certain classes of mirrors, see BMFEA 13, Pls. 35, 36, 41. It is particularly remarkable that the theme of placing one small "pear" inside the top of a larger one — which we shall

find on our specimen *B9* below — occurs on a small bronze among the Kin-ts'un finds; there is an instructive drawing of the décor on that piece in White Pl. VII (there a large central "pear", enclosing a smaller one, is flanked by two more "pears"). The same arrangement with three "pears" the first inside the second and this inside the third (with wavy base) recurs on a Hu from a Huai grave near Lo-yang, Shao kou (K'ao ku hüe pao 1954:2, p. 142). — Our *A20* was acquired in Sin-cheng. — Huai. L. 21.5 cm.

A21. K. 10569.

A large and heavy agraffe which has had inlay, now lost, on the surface: a simple transverse band near the end, double bands in the region of the button and double bands near the neck. This piece stands very close to an agraffe from a Huai grave near Lo-yang, Shao-kou, see K'ao ku hüe pao 1954, p. 154. — Huai. L. 16 cm.

A22. K. 10602:169.

A simple specimen which has had only one inlaid transverse band. — L. 12 cm.

A23. K. 10649:3.

This agraffe has had transverse bands of silver inlay near the neck and in the middle of the body. Round the latter there is a simple motif which has had inlay as well. — L. 12 cm.

Second subgroup:

A24. W. Fig.

A fine specimen with gold and silver inlay on the surface in a rich décor scheme: four large drawn-out lozenges (sides in part not visible), falling outside the given picture, Huai style fashion, see BMFEA 33, p. 100; in the fields enclosed by the lozenges a filling of dots and in the centre very delicately formed quatrefoils; moreover, small spirals placed so that they can form, together with the pointed parts of the lozenges, the volute-and-angle motif. At the sides confronted spirals form together a petal shape. — Huai. L. 17.7 cm.

A25. K. 11051:6. Fig.

A heavy agraffe which has had inlay, now lost, on the surface. Of the pattern, made in exceedingly narrow lines, only a few parts can now be traced. The lozenge motif is visible. — L. 16 cm.

A26—32.

Undecorated agraffes of varying size and thickness; *A28—32* forming the third subgroup of our class.

A26. K. 11211:46. — L. 15.5 cm. A27. K. 11211:47. — L. 11 cm.

A28. K. 10602:164. — L. 16 cm. Thickness gradually increasing towards the end.

A29. W. On the button disc two characters in archaic script: Kuo king ('city wall' and 'capital'). — L. 11 cm.

A 30. K. 11003:1064. — L. 10.8 cm. *A 31.* K. 11006:2. — L. 9 cm.

A 32. K. 11056:5. — L. 10 cm. Cross-section oval.

The dating of these undecorated specimens is a problem. In all probability they have existed during many centuries. On the one hand, we find a piece of type *A 31, 32* in Cheng chou Er li kang (Pl. 26) in full Huai time. On the other hand, we find the same type from a Han grave in Korea (Wang Kuang Pl. 33), another one from a Han grave in Kueichou (K'ao ku hüe pao 1959:1, Kuei Pl 5), another in Seligman Pl. 24 with a Han inscription and one even from a Tsin grave near Lo-yang (K'ao ku hüe pao 1957:1, p. 180).

B

In this group will be described some agraffes which correspond to a large extent to the group A but instead of a round cross-section have a strongly convex surface but a flat bottom, the cross-section thus being roughly semi-circular.

The curvature, the hook, the button, the absence of distinct animal themes in the décor, the smooth surface are all as in group A.

We have here (as in A) long uniformly slender pieces with the end cut off transversely; such as are slightly rounded at the end; and such as are gradually broadening towards the end and cut off transversely.

B 1. W.

Agraffe with silver inlay in a broad band near the end. There has also been inlay in thin lines describing a very acute angle on the middle of the piece with the point turned towards the neck. — L. 17.5 cm.

B 2—4. Undecorated agraffes:

B 2. K. 14320. — L. 13.3 cm. An unusually strong curvature.

B 3. K. 10599:440. — L. 12 cm. *B 4.* K. 11034:115. — L. 10.8 cm.

B 5. K. 11290:109.

A long, slender agraffe with turquoise inlay in the shape of small scales, the whole specimen representing a scaled snake. On the hook (the snake's head) there are traces of gilding. A kindred agraffe in Rakuyō Pl. 70, from the Kin-ts'un finds. Our specimen was described and analysed in detail by J.G. Andersson, BMFEA 7, p. 38. — Huai. L. 21.2 cm.

B 6. K. 10610:1.

Undecorated. — L. 17 cm.

B 7. K. 10602:160.

Agraffe with slightly widening middle part, crossed by three ridges; from here to the end slightly faceted. An exactly similar piece was excavated from a Huai grave at Si-an, Pan-p'o (K'ao ku hüe pao 1957:3, p. 84). — Huai. L. 9.2 cm.

B8. K. 11052:2.

Agraffe with slightly widening middle part, crossed by three ridges. — L. 10.2 cm.

B9. W. Fig.

A heavy agraffe with silver inlay on the surface in a very elaborate décor scheme. Even on the hook head, which has the broad rolled-up nose typical of the Huai style, there are slanting lines of inlay. In the field nearest to the neck there are two spirals flanking a small pear-shape. Below this, two inverted pear-shapes with inlay at the points, suggesting that they are corrupted volute-and-angle figures; at the side of them, slightly suggested scales (cf. those in the end section); all the free surfaces filled with dotting. In the middle, slightly broadened section there are four pear-shapes aggrandizing from the top downwards, the bases of the second and the fourth from the top forming three shallow bows. On the sides and on the said bowed bases there are inlay sheets in shapes that are corruptions of scales (cf. agr. *A2* above). The background is everywhere filled with dotting. In the end section there are multiple spirals forming part of volute-and-angle figures and, on the sides, scales with dot filling, a pattern closely cognate to those studied in group A above. — Huai. L. 14.5 cm.

B10. K. 11034:114.

Agraffe slightly widening towards the end. Undecorated. — L. 10.3 cm.

B11. K. 10599:429.

Agraffe widening towards the end. Undecorated. — L. 11.3 cm.

B12. K. 12090:3.

The hook head is elaborately formed and on the neck there are simple spirals with long shafts, interlaced, all in relief against a background of dotting. — L. 11.7 cm.

B13. W. Fig.

A heavy agraffe with silver inlay on the surface. The rich décor consists of multiple spirals as part of the volute-and-angle motif, and winding bands filled with dotting. — Huai. L. 12 cm.

With the exception of *B9* and *B13* no date can be given for this B group. These simple types existed both in pre-Han and Han time and probably lived on long after Han.

C

In the preceding groups there were some sub-categories in which the slender agraffes had bodies that thickened slightly and gradually towards the end; the majority had the end cut off transversely.

In our present group this thickening or broadening feature has gained ground more definitely, but at the same time there is no transverse cutting of the end. Since here, as in the preceding groups, the body continues directly from the neck without being set off against it, we obtain a type which we may call the "tapering oval" agraffe.

There are two kindred but well distinguished subgroups:

The first is a very thick, heavy agraffe, often quite short with flat bottom and the surface forcefully convex, the cross-section being semi-circular or even two thirds of a circle.

The second is a more slender and light type, still with the surface strongly or fairly strongly convex, the bottom mostly flat, rarely very slightly concave.

In both subgroups the hook, the button, the curvature, the absence (with few exceptions) of distinct animal themes in the décor, the smooth, rounded surface are all as in groups A and B.

C1. From the National Museum (No. 22/1919) now in the MFEA. Fig.

This agraffe has a rich silver inlay on the surface, showing long, winding bands with wavy borders and multiple spirals, the background having dot filling. Sometimes the smaller spirals form part of the volute-and-angle motif. The spared-out pear-shaped figures in the triangles near the neck are reminiscent of a theme discussed in connection with specimen *A20* above. The inlay motifs on our *C1* have much in common with those on the small bronzes of Kin-ts'un (Rakuyō Pls. 53, 62, 64 etc.). — Huai. L. 13.3 cm.

C2. K. 10523. Fig.

A heavy agraffe with gold and silver inlay on the surface. The décor scheme is strongly akin to that on various small bronzes in the Kin-ts'un finds (cf. Rakuyō Pls. 62, 63, 65). For the "pear-shape" in the centre of the principal figure (see in detail under agr. *A20* above) cf. White Pl. VI. The piece is badly corroded and only a part of the décor has been reconstructed in our Fig. — Huai. L. 12 cm.

C3. K. 10025. Fig.

A heavy agraffe with a gold inlay on the surface in very narrow lines and a silver inlay for the dotting. So badly worn that only a part of the décor can be deciphered (see the Fig.): in the centre a very large multiple spiral surrounded by bands filled with dotting and in part having wavy borders. — Huai. L. 10.8 cm.

C4. K. 10602:167.

A heavy agraffe which has had silver inlay all round the body; so badly worn that a reconstruction is not feasible. — L. 10.3 cm.

C5. K. 10016. Fig.

A smaller agraffe with gold and silver inlay on the surface. Badly worn so that the pattern can only be partially reconstructed, see our Fig. Some broad silver bands,

suggesting a lozenge shape, and various other winding bands and spirals, the background filled with gold dotting. — Huai. L. 8 cm.

C6. W. Fig.

A small but sturdy agraffe with silver inlay on the surface. The décor scheme is simple: two multiple spirals forming part of a volute-and-angle motif, the background filled with dotting. On the button disc three inlaid spirals enclosed by a narrow dotted band. A beautifully worked specimen. — Huai. L. 7.5 cm.

C7. K. 11211:48.

A heavy agraffe, undecorated but for the dotting on the hook head. — L. 11.2 cm.

C8. K. 11006:1 — L. 11 cm;

C9. K. 11003:1048 — L. 9.8 cm.

Very similar pieces K. 10156 — L. 12 cm; K. 14321. — L. 8.8 cm. All undecorated.

C10. K. 11006:3.

Undecorated but for three transverse ridges below the neck. — L. 8.2 cm.

C11. K. 10713:2.

Undecorated, slender neck. — L. 7.2 cm.

C12. K. 11003:1051.

In contrast to the preceding ones, this specimen thickens all the way to the rounded end. Undecorated. — L. 8.5 cm.

Very similar but smaller: K. 10599:451. — L. 7 cm.

C13. K. 10620:4.

Strongly convex. Undecorated. — L. 6.5 cm.

A very similar piece K. 11011:1. — L. 7.2 cm.

C14. K. 11211:50.

Body bare, transverse ridges on the neck, above them a granulated winding band. — L. 6.3 cm.

C15. K. 10773:1.

This small but heavy agraffe, in part gilded, in part inlaid with turquoise, has had some inlay, now lost, entirely covering the principal part of the body. At the end of the neck a bird's head roughly suggested by some raised points. — L. 6.5 cm.

C16. W. Fig.

This small but heavy agraffe has been gilded on the hook head and on the borders of the body, and inlaid with turquoise. Most of the inlay is now lost, but the pattern

is shown in our Fig. For a closely kindred pattern on a beautiful Huai-style bowl in the Nedzu collection see Senkoku Pl. 56. Observe particularly close to the neck the petal of our well-known Huai quatrefoil. — Huai. L. 6.5 cm.

C17. W.

A small but heavy agraffe which has had a rich gold inlay, now badly obscured by strong incrustations. One can barely make out the volute-and-angle motif on the neck. On the button disc the traditional three spirals alternating with small circles, as on *C1* above, all in incised lines which do not appear to have had any inlay. — Huai (?). L. 5.8 cm.

The agraffe type described here in group C, first subgroup, has had a long lifetime. Several specimens illustrated above can be defined as pre-Han through their fine Huai-style décor. On the other hand, we know of Han-time specimens of this class thanks to inscribed pieces. We find a counterpart to the large *C7* in Siao kiao king ko kin wen K. 13 p. 36, which is dated kien-ch'u 7th year (=A.D. 82). Another, of the same size as *C9* but stouter, in Siao kiao K. 13 p. 26; one with the size of *C11* in Siao kiao K. 13 p. 25; and several smaller ones in the same work K. 13 — all of them with Han inscriptions.

Second subgroup:

C18. K. 10582.

This large agraffe stands close to those of the first subgroup but is, after all, not so stout. It has a rich silver inlay on the surface, in parts badly worn. One can, however, make out multiple spirals, volute-and-angle figures and winding bands with dotting. Near the end the wavy border discussed under agr. *A1*. — Huai. L. 15.8 cm.

C19. K. 10599:424. Fig.

Agraffe with a rich silver inlay on the surface. The décor scheme has multiple spirals, some of them forming part of the volute-and-angle motif, and winding bands filled with dotting. In some places wavy borders. — Huai. L. 13.5 cm.

C20. K. 11035:23.

A slender agraffe with silver inlay on the surface. Winding bands, filled with dotting, meeting so as to form lozenge shapes. Volute-and-angle figures. — Huai. L. 10.2 cm.

C21. K. 10585. Fig.

Agraffe with silver inlay on the surface; badly worn so that the pattern can only in part be reconstructed. Multiple spirals, 8-shaped dotted bands, near the end a quatrefoil with narrow, sharply pointed petals. In the middle a pear-shape. — Huai. L. 12.3 cm.

C22. W. Fig.

A long agraffe with a rich gold and silver inlay on the surface and on the hook head; the dotting is gold, the rest silver. The décor scheme offers various elements of a Huai character: the spirals, the winding bands with wavy borders and scale figures and the dot filling. But this specimen is an exception from the general rule of the group that there should be no distinct animal motifs. We find here that the bands, constituting dragon bodies, are provided with weirdly shaped heads; and the upper animal has a leg, the thigh well formulated and terminating in a foot with claws. The whole animal picture tallies strikingly with that on a splendid basin in the Kanō collection in high Huai style (Senkoku Pl. 113). — Huai. L. 13.5 cm.

C23. W. Fig.

Agraffe with silver inlay on the surface. In the part near the neck the inlay has been lost, but our drawing can in part supply the missing details. There are two animals with their long, band-like bodies adorned with dotting. The heads and the bulging shapes which seem to represent thighs (?) give a pre-Han impression. — Huai. L. 12 cm.

C24. K. 10013. Fig.

A slender agraffe with silver inlay on the surface. There are various Huai motifs: multiple spirals, volutes-and-angles, winding band with dotting. But the more advanced palmette motif at the sides betray a later date. On the button disc an incised character: Kuan ('official') in Han script. — Early Han. L. 14 cm.

C25. K. 14332.

Agraffe with rich silver inlay on the surface. Badly worn and only in part discernible pattern: multiple spirals, here and there distorted, winding and crossing bands filled with dotting. At the sides, strong palmette motifs. — Han. L. 13.5 cm.

C26. K. 4072. Fig.

This beautiful agraffe with rich gold and silver inlay on the surface has in part lost the inlay, but the pattern is shown in our Fig. The lower part, nearest to the end, shows a band forming a figure which may slightly suggest a cicada (?); inside, it has crossing bands, petals, quatrefoil, spirals and four pear-shapes. The upper part has a similar composition, though somewhat simplified. At the top, volute-and-angle figures. — Huai. L. 12 cm.

An agraffe K. 10588 is an exact counterpart of the former, but the décor is still more obliterated.

C27. K. 10539. Fig.

A simple but elegant agraffe with silver inlay on the surface. The pattern has winding bands with dotting. — Huai or early Han L. 9.5 cm.

C28. K. 10599:439.

This slender agraffe has a décor pattern which has had inlay, but it is now all lost. Badly worn so that only parts of the décor can be deciphered. There are two volute-and-angle figures back to back, joined together in the upper section and there embellished with small spirals. The décor scheme comes rather close to that on an agraffe excavated in a pre-Han grave (Han-tan, Po kia ts'un in Hopei) see K'ao ku 1962, p. 625. — Huai. L. 10.8 cm.

C29. K. 11090:1.

An agraffe with an unusual décor in thread relief. Besides the usual multiple spirals there are circles (enclosing smaller concentric circles) from which, along the length of the agraffe, emanate lines which run out into confronting spirals. The circle nearest to the neck forms a substitute for the spiral in a volute-and-angle motif, here doubled. For the concentric circles, cf. the famous Ting from Kin-ts'un, Pillsbury Pl. 67.

The dating of this specimen and the following one (*C30*) may seem to be an intricate question. It is tempting to co-ordinate them with certain Han lacquer bowls excavated in Korea (Lo-lang Pls. 48, 52) which have bands with multiple spirals much akin to those here. Their arrangement on the lacquer bowls is, however, somewhat different, and our specimens recall more closely the fine Ting in the Fujii collection in Senkoku Pl. 40, the Huai date of which is undisputable. But above all the décor on our two pieces is closely akin to that on a finial from the Kin-ts'un finds (Rakuyō Pl. 54). Furthermore, *C30* comes very near indeed to an agraffe from a Huai grave in Han-tan (K'ao ku 1962, p. 625). We can thus confidently accept a Huai date. — Huai. L. 13.5 cm.

C30. K. 11000:568.

A smaller specimen, closely allied to the preceding. Nearest to the neck, volute-and-angle. — Huai. L. 7.5 cm.

C31. W. Fig.

Agraffe with silver inlay in a very crowded pattern. Badly worn, only a part of the décor being deciphered in our Fig. For the row of strongly acute-angled rising blades, a typical feature of a certain group of Han bronzes see BMFEA 21 (1949) Pl. 41. On the button disc two characters in Han script: Chao Pei (Chao presumably a family name). — Han. L. 10.3 cm.

C32. K. 11035:75.

Agraffe with a simple décor: double raised lines at the end of the neck, dotting (imitation of granulation) on the body, leaving an oblong field in the centre free. — Huai. L. 10.5 cm.

A very similar specimen is K. 10048 which differs from the above only in having incised parallel lines (running length-wise) instead of the dotting. — L. 10.5 cm.

C 33. K. 10500.

On this agraffe the only embellishments are a spiral figure and a long scale with dot filling at the beginning of the neck. — L. 9.7 cm.

C 34. K. 10599:433.

Similar to the preceding, the décor at the beginning of the neck being compound spirals. — L. 10 cm.

C 35—40.

Besides the decorated specimens in this important subgroup of group C there are many undecorated ones of various sizes: differences in length and differences in breadth of the body:

C 35. W. L. 13 cm. Breadth of body 1.5 cm. *C 36.* K. 10696:6 (hook broken): L. 13 cm, Br. 1.2 cm.

C 37. K. 10228. L. 12.3 cm, Br. 1.8 cm. *C 38.* K. 11211:49. L. 10 cm, Br. 1.5 cm.

C 39. K. 11211:53. L. 8.3 cm, Br. 1.2 cm. *C 40.* K. 10694:3. L. 10 cm, Br. 0.9 cm.

The museum has several more specimens of this type.

Like the first subgroup of group C, this second subgroup (*C 18—40*) covers a long period. Many of these agraffes can, through their décor, be dated in pre-Han time, others in Han time. A very typical specimen belongs to the Kin-ts'un finds (White Pl. 55=Rakuyō Pl. 70). Another piece, strongly reminiscent of our *C 19*, was excavated in a pre-Han grave in Yang-ts'i-shan near Ch'eng-tu (K'ao ku hüe pao 1956:4, p. 15). Yet another belonging to the type of our subgroup was excavated in a pre-Han grave in the western suburb of Lo-yang (K'ao ku hüe pao 1956:2, p. 21). An agraffe very akin to our *C 26* was excavated in a pre-Han grave in the neighbourhood of Shao-kou near Lo-yang (K'ao ku hüe pao 1954, p. 154). The same general type characterizes a specimen excavated in a pre-Han grave in Han-tan, Po kia ts'un, Hopei (K'ao ku 1962, p. 613). On the other hand, an agraffe of this type was excavated in a Han grave in T'ai-chou, Sin chuang, Kiangsu (K'ao ku 1962, p. 542) and two more in a Han grave at Shao-kou, Lo-yang (Lo-yang Shao kou Han mu p. 177). Yet another in a Han grave in Korea (Wang Kuang Pl. 33). The Siao kiao king ko kin wen K. 13 records half a dozen agraffes of this type bearing Han-time inscriptions.

D

In this group will be described a series of agraffes which in shape come quite close to the group C, second subgroup. Like the specimens there, they are long, slender agraffes with tapering oval, rather narrow body, the surface strongly or moderately convex, the bottom flat. But whereas in group C (as in A and B) the surface is entirely smooth, we have here in D a faceted surface: three length-wise running planes, the middle one horizontal, those at its sides sloping down

to the margins. In some instances the faceting is emphasized by a slight fluting in the border lines.

The curvature, the hook, the button and the absence of distinct animal themes in the décor are the same as in the preceding groups.

D1. W. Fig.

A strongly convex agraffe with a rich gold inlay. In the décor there are often recurring volute-and-angle figures and central figures strongly reminiscent of those on various specimens from Kin-ts'un, e.g. Rakuyō Pl. 55 (observe, for instance, the diamond in the middle). For the right-angled hooks placed back to back (first above the diamond and then towards the end of the body) see a striking parallel on a Huai-time agraffe excavated in Chao-ku (Huei-hien Pl. 91). — Huai. L. 15 cm.

D2. K. 10568. Fig.

An agraffe with a rich gold inlay. The pattern shows considerable affinities, on the one hand, with that on the Chao-ku agraffe mentioned under *D1* above, on the other hand, with that on an agraffe excavated in a Huai-time grave in Hantan, Hopei (K'ao ku 1962, p. 625). Observe further the pear-shaped figure (originally inlaid with some precious stone, now lost), a good Huai motif. — Huai. L. 12 cm.

D3. W. Fig.

A smaller piece with gold inlay. The décor scheme is kindred to the preceding but somewhat more advanced, particularly the figure nearest to the neck. The comma-shapes are, however, a good indication of pre-Han time. — Huai. L. 8.7 cm.

In the W. collection there is another piece very similar to *D3* but smaller, with gold inlay, now badly damaged. — L. 7 cm.

D4. K. 10150:4.

A strongly convex and heavy agraffe which has had a rich gold inlay, now badly worn. There has been, in the centre, a diamond similar to that on *D1* above and above that a pear-shaped inlay of precious stone. — Huai. L. 11.5 cm.

D5. K. 10600:80.

This slender agraffe has had a rich gold inlay, now mostly lost. There are vestiges of a central diamond and back-to-back hooks like those on *D1*, which may suggest that the specimen belongs to the same "family". — Huai (?). L. 13.3 cm.

D6. K. 10017.

This agraffe has had a rich gold inlay, now mostly lost. The décor has contained *inter alia* two circular gold discs in the central plane and three similar discs in each side plane, a system to be found on an agraffe from a Huai-time grave in the vicinity of Shao-kou, Lo-yang (K'ao ku hüe pao 1954, p. 154) and on an agraffe from a Huai-time grave in Cheng-chou (Er li kang Pl. 26). There were further back-to-back hooks (like those on *D1*) in several places and in the region towards the

neck are pear-shaped cavities for inlay of precious stones, one above the other. In the side planes, remnants of volute-and-angle figures. — Huai. L. 14 cm.

D7. K. 10634:4. Fig.

Agraffe with a rich silver inlay, in the part near the neck quite destroyed. The décor is kindred to that on the preceding piece. In the central plane three circular silver discs, encircled by thin silver rings; in between there are back-to-back hooks, repeated thrice. In each of the side planes three silver discs, with rings, and in between, volute-and-angle figures, placed so as to give an impression of a series of lozenges. For such round discs encircled by rings cf. certain Huai mirrors, BMFEA 13, 1949, Pl. 25 (there remnants of quatrefoil figures); cf. also the mirrors with rows of free circles *ibid.* Pl. 67. The disc arrangement is well attested in Huai time, see *D6* above. On the other hand, it has sometimes survived into Han time, as shown by a specimen with a Han inscription in Siao kiao king ko kin wen, K. 13, p. 32b. — Huai. L. 15.8 cm.

D8. K. 10599:444. Fig.

A slender agraffe with inlay of silver and turquoise, now mostly lost. The faceting is slight. Nearest to the neck there is a pear-shaped cavity, once filled with turquoise, and further down a round cavity. The décor shows a complicated pattern of volute-and-angle figures. Some turquoise-filled depressions form a figure which is akin to certain motifs (stylized quatrefoil petals) on certain classes of mirrors of the 3rd c. B.C., see BMFEA 13, Pls. 34, 40. — Huai. L. 11.2 cm.

D9. K. 10014. Fig.

A small agraffe which has had a rich inlay, now entirely lost. The décor shows a complicated geometrical pattern largely consisting of a play of spirals and volute-and-angle figures around a central zone, which has a pear-shaped cavity near the neck, a circular figure in the middle of the body and a petal at the end. Cf. *inter alia* the pattern on a Kin-ts'un Hu flask, White No. 262. — Huai. L. 9.2 cm.

D10. K. 10599:456. Fig.

This small, elegant agraffe, with a rather strong faceting, has had a rich gold inlay and turquoise inlay now almost completely lost. The décor scheme is kindred to that on the preceding pieces: volute-and-angle figures placed so as to suggest a lozenge-shaped field near the end; at the top a pointed-oval figure; inside the latter a pear-shaped cavity for inlay; further down back-to-back hooks. In the general composition the scheme stands very close to that on an agraffe excavated in a Huai grave in a western suburb of Lo-yang (see K'ao ku hüe pao 1956:2, p. 21). — Huai. L. 9 cm.

D11. K. 11276:125. Fig.

A small but thick and heavy agraffe, strongly faceted. It has had a rich inlay now all lost. The décor scheme shows considerable affinity with that on *D1* above. — Huai. L. 11.3 cm.

D 12. K. 10004. Fig.

An agraffe which has had a rich inlay, now entirely lost. In the décor scheme we again find the same elements as on several of the foregoing specimens: circles (here with a central dot) in both the middle plane and in the side planes, volutes and bands combined so as to form lozenge-shaped fields. — Huai. L. 11.2 cm.

A strongly bent agraffe, originally inlaid but now badly worn (K. 10626:1) had a décor closely resembling that of *D 12*.

D 13. K. 10602:148. Fig.

An agraffe which may have had inlay, now lost. The décor scheme is simple: a play of volutes and volute-and-angle figures, reminiscent of that on *D 10* but much simplified. — Huai (?). L. 11 cm.

D 14. K. 10558. Fig.

This specimen closely resembles *D 9* above in regard to the pattern (even to the petal at the end) but it has the décor figures executed in narrow relief bands. It has a raised border at the margins. — Huai. L. 14 cm.

D 15. K. 11000:563.

This agraffe, strongly convex, the limits between the planes emphasized by a slight fluting, is undecorated. This is a common type and it has existed both in pre-Han and in Han-time; the former for instance a specimen from a Huai grave in Cheng-chou (Er li kang Pl. 26) and another from a Huai grave in Han-tan (K'ao ku 1962, p. 125), the latter from a Han grave in Shao-kou (Shao-kou Han mu p. 177). — L. 12.7 cm.

The museum has several more pieces of the same type:

K. 10646:2. L. 13 cm. K. 10659:1. L. 13.2 cm. (quite heavy). K. 11003:1049. L. 9.5 cm.

D 16. K. 10678:7.

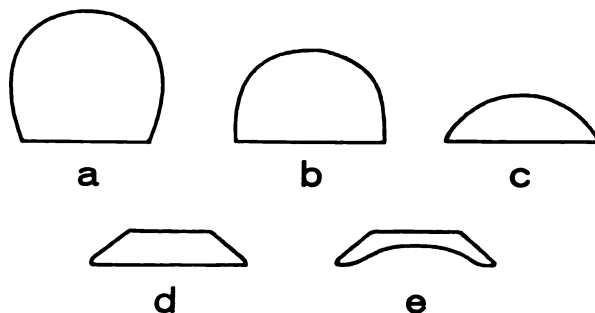
On this undecorated agraffe the central plane is very narrow (2—3 mm) and the button is placed close to the end. — L. 14.5 cm.

D 17. K. 10599:465.

This small specimen has likewise the central plane reduced to a narrow strip. The décor has spirals connected into the "running dog" pattern, as on a fine Huai-style Ho vessel (in Senkoku Pl. 63). — Huai. L. 8 cm.

E

Whereas in groups B, C and D we have cross-sections of the types shown in fig. a—d, in our group E will be described a large and important group — still with a body of the tapering-oval shape — which has a cross-section of a different type: fig. e. The convexity of the surface and the corresponding concavity of the bottom



may be strong or slight; the salient feature is that, in contrast to the preceding groups, where the body is thick in the middle and thins out down to the margins, the bottom being flat, we have here a body that has approximately the same thickness (or thinness) from margin to margin. There are two subgroups:

The first comprises faceted agraftes which in general shape agree well with group D above, being slender and comparatively narrow on the surface (mostly not very large specimens), being, in fact, the concave-bottomed type corresponding to the flat-bottomed D.

The second subgroup is a more sturdy type, broader in the body and consisting mostly of rather large agraftes. They are faceted, like the preceding, often strongly so; sometimes, however, the faceting is slight, but the division into three length-wise running planes is always there, even if it is barely felt with the hand. The curvature, the hook, the button and the absence of distinct animal themes in the décor are as in the preceding groups. The button is mostly placed nearer to the end than in those groups. Though there are no distinct animal features, the end is sometimes formed so as slightly to suggest a face (two circles resembling eyes and the end margin suggesting a mouth).

First subgroup:

E1. K. 11003:1052.

This small and elegant agraft, which has had inlay in the cavities, has a décor consisting of multiple spirals forming part of volute-and-angle figures; in the region near the end these are placed back to back so as to give the impression of a large S spiral on each plane. For such back-to-back figures cf. the Tuei vessel in good Huai style Senkoku Pl. 45 (central band) and the ladle from Ch'u (3rd c. B.C.) in Shī er kia ki kin t'u lu, Pao 16. The motif, indeed, goes further back: Shan chai yi k'i t'u lu Pl. 92 shows it beautifully on a Middle-Chou Sü vessel and it is common on pre-Han bells. In exactly the same formulation as on our agraft we find it on a Kuei with a pre-Han inscription in Shī er kia, Hia 4.

Towards the neck of the agraft there are, above two volute-and-angle figures, two more cavities as *pars pro toto* for the lower theme. The middle plane is here reduced to a narrow band. The specimen should be compared with agr. B29 and 30, which speaks in favour of a pre-Han date. — Huai. L. 7.2 cm.

E2. K. 11000:569. Fig.

The multiple spiral pattern in the side planes of this agraffe is closely akin to that on the Huai tripod in Senkoku Pl. 40. — Huai. L. 11.5 cm.

E3. K. 10522. Fig.

Very similar to the preceding, but spirals simpler. Hook lost. — Huai. L. 11.2 cm.

The museum owns two more of the same kind: K. 10577, L. 13.2 cm; K. 10578, L. 13.2 cm.

E4. W.

This agraffe has, in the central plane, a row of S spirals alternating with dots. Exactly the same kind of décor, though placed in the side planes, occurs on an agraffe from a Huai grave in Lo-yang (Chung chou lu p. 104, see Bibl.). — Huai. L. 11.5 cm.

E5. K. 10605. Fig.

This specimen is akin to the foregoing through its S spirals and to the Chung chou lu specimen mentioned above, by having them in the side planes. On the one hand, however, the S spirals are connected so as to form the "running dog" pattern, which we know, for instance, from the fine Huai-style Ho vessel Senkoku Pl. 63. On the other hand, there is, in the central plane, a row of cavities (for inlay, now lost) some of which betray the fact that they originally represented scales, whereas some have become mere squares. — Huai. L. 9.2 cm.

This motif, the squared cavities, has flourished and reverts mostly with one or two round studs or with narrow ribs in the centre, in several variants. The type's existence in pre-Han time is attested through a specimen from a Huai grave in Cheng-chou (Er li kang Pl. 62).

E6. K. 10002.

On this agraffe the cavities contain, alternating with round studs, triangles which may be either squared scales or squared "pears". — Huai. L. 14 cm.

E7. K. 10003.

Here the figures in the cavities are turned the opposite way. — Huai. L. 14 cm.

E8. W.

Here the figures in the cavities consist of three parallel lines. — Huai. L. 15 cm.

E9. K. 10655:11. Fig.

An agraffe which has had silver and turquoise inlay, now mostly lost. Strongly worn so that we can only decipher part of the pattern (Fig.): more or less lozenge-shaped lines framing in the two central cavities; at the end, two turquoise-filled depressions of uncertain interpretation. — Huai. L. 10.5 cm.

E 10. K. 11015:3.

A simplified variant which may be of much later date. Hook lost. Actual length 9.5 cm.

E 11. K. 10503. Fig.

An agraffe with a rich décor. The spiral transformed into a straight-lined and acute-angled figure, here repeated in every field. At the very end a petal. — Huai. L. 16.5 cm.

E 12. K. 11071:45. Fig.

An agraffe which has had silver and turquoise inlay, now mostly lost. A rich décor. The middle plane is divided into sections through a row of slantingly placed large S spirals (visible in the plate, not in the drawing), which have multiple volutes alternately to the left and to the right. The side planes have large C spirals (the volute multiple) confronting smaller spirals, see our Fig. — Huai. L. 16.8 cm.

E 13. K. 10692:12.

This small agraffe (the neck and hook of which are missing) has confrontingly placed spirals in the middle plane and alternately right and left placed spirals in the side planes. The depressions in between have had turquoise inlay, now almost entirely lost. — Huai. Actual length. 6.5 cm.

E 14. K. 10542.

Here the middle plane has been formed congruent with the body, the narrow side planes being bare. The décor scheme has confronting spirals near the end, volute-and-angle figures higher up, a square (scale?) above this and a pear-shape near the neck; the background all the way having thread-relief in parallel lines running alternatively horizontally and vertically. — Huai. L. 9 cm.

E 15. W.

Agraffe which has been gilded all over. Side planes narrow, as on the preceding specimen. An agraffe of this type was excavated in a Han grave (Shao-kou Han mu p. 177). — Han. L. 11.5 cm.

E 16. K. 11043:1. Fig.

This long and slender agraffe, which at a casual glance appears to be undecorated, has had a fine silver inlay décor. The middle plane has round discs with central dots, pear-shapes, volute-and-angle figures and a petal; all framed in by narrow lines suggesting lozenge shapes in a row. Side planes with similar round discs and volute-and-angle figures. At the end, a petal-like figure. — Huai. L. 14.5 cm.

E 17. K. 10575. Fig.

A heavy agraffe which has a rich inlay décor, now only partially decipherable; the inlay now almost entirely lost, in a few places vestiges of turquoise. The scheme

is the ordinary pre-Han pattern: rows of round discs on all three planes, volute-and-angle figures and small spirals. — Huai. L. 15.5 cm.

E 18. K. 11276:124. Fig.

This heavy agraffe is an exception to the rule that our E class has no distinct animal motifs. Here we find a décor with an elongated dragon with scales on the back, and behind him a smaller dragon. The former is closely akin to the dragon on the famous Kin-ts'un Ting now in the Minneapolis Museum: the scaly body and, above all, the formation and placing of the legs with their two-clawed feet. (Senkoku Pl. 119=Rakuyō Pl. 10, also in the Pillsbury catalogue).

On the other hand, there is in Siao kiao king ko, K. 13, p. 29 an agraffe with a dragon which, to judge from the poor rubbing, is very close to our dragon here. That specimen has a Han-time inscription. The date of our agraffe is therefore uncertain. — L. 15.5 cm.

E 19. K. 14324.

This agraffe (hook lost) has had inlay, now entirely lost. Its theme is akin to the preceding: turning it horizontally we can make out a head at the end, a wavy body and tail turned back and left. The treatment of the body, with its central ridge, is typical of the Huai style, and though the picture is extremely stylized, it may nevertheless be of pre-Han date. — Huai (?). Actual length 11.8 cm.

Second subgroup:

We may start here with a series of large and mostly heavy agraffes of a luxurious type that is richly represented in various collections. It has become almost a doctrine that this type dates in the Han dynasty: Umehara (Seikwa), Yetts (Eumorfopoulos), Hansford (Seligman), Sirén, Kidder etc. I had already in the Pillsbury catalogue (1950) vindicated a pre-Han date, and this is confirmed by the find in a well excavated Huai grave of a typical specimen of this class: Chung chou lu p. 104 (1959) and another equally typical specimen excavated in another Huai grave: Er li kang Pl. 26.

E 20. W. Fig.

A heavy agraffe inlaid with gold, silver and turquoise, a perfectly preserved specimen. Here again we find, as in some groups described earlier, a row of lozenges with round discs in the central plane as well as in the side planes and a rich play of volute-and-angle figures and other geometrical figures; *inter alia* the back-to-back spirals. The inlay sheets of turquoise are fairly large, thus giving an impression of entire surfaces. Around the back-to-back spirals in the centre of the lozenge the bronze, coming to the surface, forms two- or three-pronged figures, "forks" or "tridents" (visible in the plate, not in the drawing), which we know from certain types of pre-Han mirrors (see BMFEA 13, Pl. 20, C 58, 4th c. B.C.); at the obtuse-angled sides in the lozenge the bronze forms two confronting figures which come very near to the "T scores" on the flanges of archaic ritual vessels. — Huai. L. 21 cm.

E21. W.

A similar piece, but larger. — Huai. L. 23 cm.

E22. K. 10538.

An equally well preserved and exquisite agraffe which has almost exactly the same inlay and décor scheme as *E20* with the only exceptions that the "forks" and "tridents" are larger and occupy more of the space inside the lozenge than on that specimen, and that the T-score figures are stiffer. — Huai. L. 21.5 cm.

A practically identical piece, K. 10563, has the upper part, from the middle of the neck, broken off and lost. Several other specimens with exactly the same décor exist in the Museum collection, though with the inlay entirely lost and more or less truncated in the upper part (K. 10228:1; K. 10678:4; K. 10657:13; K. 10635:4; K. 10639:2; K. 10699:13).

E23. K. 10699:11.

On this piece the turquoise inlay is entirely lost but the gold is intact. The décor has the same scheme as above, but outside the obtuse angles of the lozenges there are embellishments in very fine lines of gold inlay. — Huai. L. 21.5 cm.

E24. K. 10602:145.

Here the décor on the upper part is simplified; for the rest quite the same scheme as on *E20*. — Huai. L. 17 cm.

E25. W.

Upper part still more simplified. — Huai. L. 15.5 cm.

E26. K. 10623:3.

On this agraffe the "forks" have been changed into petals and the T-score figures inside the obtuse angles of the lozenges have been further embellished. — Huai. Actual length 20.5 cm.

E27. K. 11259:6.

Similar to the preceding but with a large elaborate head on the hook. — Huai. L. 12.3 cm.

E28. W.

Décor scheme reduced; petals in yet another formulation. — Huai. L. 18 cm.

E29. K. 10518.

Reverting to the principal type *E20*, we have here in *E29* a counterpart which has the inlay only partly in turquoise; in the rings framing the round discs and in the bands forming the lozenges the inlay is of reddish jade. A rare and fine specimen. — Huai. L. 18.2 cm.

E 30. W.

Whereas on *E 20* above and on *E 29* the inlay sheets are fairly large, giving the feeling of entire surfaces, here on *E 30* the inlay is applied in the shape of small pieces of turquoise forming a rather primitive mosaic. The décor pattern comes very close to that on *E 20* etc. — Huai. L. 21 cm.

E 31. K. 11052:1.

Like the preceding with only slight variations in the décor. Hook lost. — Huai. Actual length 16.5 cm.

E 32. K. 14102.

Another small but heavy agraffe with a little gold and much turquoise inlay. We can make out the contours of two lozenges and circles in their centres surrounded by small pieces of turquoise. — Huai. L. 9.5 cm.

E 33. K. 10599:422.

Agraffe which has been heavily inlaid, the inlay now entirely lost. The décor scheme shows considerable deviations from the fundamental *E 20*. The petal motif reverts in several formulations. On the upper part, four consecutive pear-shapes (petals?). — Huai. L. 20 cm.

An exact counterpart, less well preserved, is K. 10599:421. L. 20 cm.

In *E 23* above we saw the fundamental type of *E 20* but with extra adornments outside the lozenges. There are quite a number of agraffes with the same basic idea but with a rich variety of other embellishments:

E 34. K. 10507.

This exquisite agraffe has the fundamental scheme executed with narrow strips of turquoise inlay but also, in addition and in between, gold inlay in fine threads, back-to-back spirals and various other figures. — Huai. L. 17 cm.

E 35. K. 10028.

On this large and heavy agraffe there has been gold and turquoise inlay in a highly elaborate pattern; now badly worn and only in part decipherable. In the middle plane there are four lozenges, the golden circles in their centres surrounded by rings of small turquoise pieces. The lozenge at the end had back-to-back spirals at the acute points and volute-and-angle figures at the obtuse. The middle lozenge has the ordinary "tridents". In each side plane five circles likewise originally surrounded by turquoise pieces. — Huai. L. 20 cm.

E 36. K. 10015. Fig.

This slender and elegant agraffe shows an interesting modification of the type studied above. The circle (here double-lined and with a central dot), which in the *E 20* type occupied the centre of the lozenge, is here moved half-way up to the acute

angle of it and in the middle it has been replaced by T-score figures placed on a transverse line. The same T-score figures recur in the side planes. In all planes a rich play of spirals, back-to-back spirals and volute-and-angle figures. — Huai. L. 15.5 cm.

E 37. K. 10607:3. Fig.

This agraffe, the inlay of which is entirely lost, has lost its hook and some foolish curio dealer has welded on an arrow point in its stead. The décor, however, shows one step further away from the *E 20* type. The circles in the middle plane have been removed, not as on *E 36* to the neighbourhood of the acute angle, but to this very point, i.e. to the meeting-points of the lozenges. The centre of the latter is occupied by other figures: T-score figures well on the way to back-to-back spirals, and triangles which may be derived from pear-shapes (?). In the side planes, volute-and-angle figures. At the end some figures which might be mistaken for the “palmette” motif, common in Han time, but which are readily understood if compared with the figure on the neck. — Huai. Actual length 17 cm.

E 38. K. 10602:146.

As on the foregoing, the circles are at the meeting-places of the lozenges. The original “tridents” inside the lozenges have been embellished and tied together by cross-like figures. L. 16.5 cm.

An almost identical piece (K. 11034:116) has the same length.

These two agraffes are probably of a later date than the preceding specimens.

E 39, 40.

These agraffes represent strongly corrupted forms of the foregoing types and are very likely much later:

E 39. K. 10627:1, actual length 10.3 cm. E 40. K. 10628:1, actual length 12.5 cm.

Just as *E 23* above was basically the same as *E 20* but had additional adornments outside the lozenges, so we have in the following some specimens which are basically in accord with *E 37*, having the circles placed at the meeting-points of the lozenges but having a rich variety of other embellishments:

E 41. K. 10712:2. Fig.

A strongly bent agraffe (hook lost) with silver and turquoise inlay, the former in exceedingly thin and delicate lines. In the décor, both inside the lozenges and at the sides, there is a rich variety of volute-and-angle figures, T-score figures, comma shapes (Huai fashion) etc. — Huai. L. 19 cm.

E 42. K. 10230:4. Fig.

Agraffe with silver and turquoise inlay, now largely lost. Hook missing. In the middle of the principal lozenge there is a figure which suggests a violently stylized T'aot'ie mask. — Huai. Actual length 18.8 cm.

E 43. K. 10602:155.

A specimen similar to the preceding but with a simpler pattern in the lozenge.
— Huai. Actual length 11 cm.

E 44. K. 10599:423.

This agraffe (hook broken off) has had a rich gold and turquoise inlay, now largely lost. One can barely make out the same general décor scheme as on the preceding ones: circles at the meeting-points of lozenges, and fanciful figures in the side planes, executed in thin gold inlay. — Huai. L. 15.5 cm.

E 45. K. 10533. Fig.

A shorter but stout and heavy agraffe with silver and turquoise inlay. Badly worn, but the décor pattern is deciphered (by aid of the depressions for inlay) in our Fig. There are volute-and-angle figures, back-to-back spirals and T-score figures. — Huai. L. 11.8 cm.

E 46. K. 10509. Fig.

This large specimen, with silver inlay, is unlike the preceding ones in that the end lozenge is complete, a circle at the very end. Ample application of spiral and volute-and-angle motifs. — Huai. L. 18.5 cm.

E 47. K. 10516. Fig.

This exquisite agraffe has a rich silver and turquoise inlay, on the whole well preserved. The fundamental décor idea: the row of lozenges is still there, but the circles have been exchanged for other geometrical figures largely made up of spirals in various applications and of T-score figures. The large figure in the middle of the lozenge nearest to the end would seem to be a stylized derivation from the common motif "square with crescents" so important in the décor of B-style bronze vessels; here then a kind of archaizing play. — Huai. L. 21 cm.

E 48. K. 11276:126. Fig.

This small but thick and heavy agraffe is akin to the preceding ones in that the circles had have to give way for other geometrical shapes. Observe on the one hand the petals, on the other hand the diminutive pear-shape in the centre. — Huai. L. 8.5 cm.

From the foregoing types, all dominated by the lozenge motif, we shall now pass on to another series with an exuberant décor of other inlay patterns.

E 49. K. 10513. Fig.

This large and fairly heavy agraffe (the bottom only slightly concave and thus kindred to group D above) has a fine pattern of gold and turquoise inlay. Important features are here the small pear-shape in the middle, surrounded by a large heart-shape (petal?), furthermore comma figures, volute-and-angle figures etc. The décor

as a whole has a striking affinity with that on an agraffe excavated in a Huai grave in Shansi: Ch'ang-chi Fen shuei ling (K'ao ku 1964:3, Pl. 5). — Huai. L. 22 cm.

E 50. K. 10562. Fig.

A large agraffe with rich silver and gold inlay. This is a case where a photograph is misleading, only some parts of the gold inlay coming out clearly, the silver having darkened. Our Fig. shows the décor pattern complete. There is a certain kinship with the preceding through the pear-shape and the heart-shape (petal?) near the neck. For the rest, a complicated play of back-to-back spirals, volute-and-angle figures and various other spiral figures. — Huai. L. 20.2 cm.

E 51. K. 10622:11. Fig.

An agraffe cognate to the preceding ones (hook lost). Gold and turquoise inlay, the latter mostly fallen out. The décor is an intricate pattern of back-to-back spirals, S spirals etc., all in narrow gold lines, contrasting with the turquoise figures (in the Fig. marked by slanting lines). The pattern has a strong affinity with that on an agraffe excavated in a Huai grave at Huei-hien, Chao-ku (Huei-hien Pl. 91). — Huai. Actual length 18 cm.

E 52. K. 14318. Fig.

A specimen with silver, gold and turquoise inlay (the silver now blackened). The pattern is in part akin to that on the preceding piece. Observe the small pear-shape near the neck. — Huai. L. 20.5 cm.

E 53. K. 10599:420.

Agraffe with silver and turquoise inlay, the latter mostly lost. The pattern is dominated by the spiral motif in a variety of formulations, though without the use of the volute-and-angle figure. Towards the neck two consecutive pear-shapes. — Huai. L. 20.5 cm.

An agraffe K. 10699:5 comes near to *E 53* but has slightly different spiral figures.

E 54. K. 10517. Fig.

This specimen is closely akin to *E 53* as far as the play of spiral figures is concerned; but near the neck we find a constellation of volute-and-angle figures, two of them combined so as to form a heart-shape. — Huai. L. 23 cm.

E 55. K. 10599:450.

Agraffe with gold, silver and turquoise inlay, the last now mostly lost. Too worn to allow of a detailed analysis. There are spiral figures kindred to those on the preceding specimens and petals in several formulations. — Huai. L. 11.5 cm.

E 56—58.

Agraffes which originally had fine décor patterns but are now too worn to be analysed in detail.

E56. K. 10592. L. 11 cm. *E57.* K. 10602:168. L. 10.7 cm. *E58.* K. 10023. L. 8 cm.

F

From the faceted groups we shall now pass on to a large group, still of the tapering-oval type, which at a casual glance is strongly reminiscent of the former but which is of a quite different construction. The surface is here not faceted but fluted and the motif of length-wise running parallel sections is achieved through this fluting: there are narrow ridges, sometimes quite forceful, like "strings" applied to the surface, sometimes very moderate, hardly more than a narrow edge. Mostly there are parallel ridges in the centre. The margins are either quite smoothly thin or emphasized by ridges as well.

The bottom of the agraffe is as a rule slightly concave; the cross-section is thus a slightly bent arch of approximately uniform thickness. The curvature, the hook, the button are as in the preceding groups.

There are two subgroups:

The first comprises agraffes that are undecorated, some of them quite small, many long and slender, others again fairly stout and broad towards the end.

The second has the latter broader shape, but it has a décor achieved by silvering (or, rarely, gilding) of the surface with certain parts spared out so that the bare bronze makes patterns. Some of these are still merely geometrical figures but others are animal themes. In all the preceding groups the absence of distinct animal themes was the rule (a few exceptions have been recorded above) but in our F group such themes occur to a considerable extent.

The F group is quite large; the Museum owns more than fifty pieces, many of them mere doublets and we shall publish here only a few type specimens.

First subgroup:

F1—10.

Narrow, slender agraffes of varying size. Broadening all the way nearly to the end:

F1. K. 10602:165. L. 15 cm. *F2.* W. L. 18 cm.

F3. K. 10619:1. L. 16 cm. *F4.* K. 11549. L. 12 cm.

F5. K. 10664:1. Actual length 14.5 cm.

A rare type since it has four ridges instead of the usual two.

F6. K. 10696:7. L. 11.3 cm. Slightly tapering towards the end.

F7. W. L. 13 cm. The ridges here meet before the end.

F8. K. 10626:2. L. 9 cm. A transverse ridge at the end of the neck.

F9. K. 11003:1050. L. 15.8 cm. Transverse ridge as above.

F10. K. 10613:3. L. 8 cm. Transverse ridge as above.

F11—17.

Body moderately or strongly broadening out towards the end:

F11. K. 10228:4. L. 10.5 cm. *F12.* K. 11211:44. L. 13.3 cm.

F13. K. 10641:2. L. 8.5 cm. *F14.* W. L. 8.5 cm.

F15. W. L. 7.5 cm. *F16.* K. 10662:2. L. 9.8 cm.
F17. K. 11003:1045. L. 9.2 cm.

F18—22.

Body broadening out as above, large and heavy agraftes:

F18. K. 10647:3. L. 16.5 cm. *F19.* K. 10699:2. L. 17 cm.

F20. K. 10699:3. L. 20 cm.

F21. K. 10609:2. L. 20.5 cm. Two transverse ridges at end of neck.

F22. K. 11211:39. L. 15 cm. Transverse ridges as above.

F23, 24.

We have here a few agraftes which have a flat bottom, thus agreeing with Group D in this respect, but with a forceful fluting. The body is furthermore set off slightly against the neck, unlike all the preceding groups:

F23. W. L. 15 cm. *F24.* K. 14115. L. 11.5 cm.

On the hook head a line of small studs, suggesting granulation. A specimen (L. 11.5 cm) very similar but for the hook, W. A third piece (K. 10005, L. 12.5 cm) has an inscription on the bottom in Han script: ta ki (yang=) siang "great luck and felicity"; but it is clumsily incised and may be a later addition.

F25. K. 10613:1. L. 12 cm.

A very unusual type. The fluting is in four ridges. Four transverse bands on the neck have small studs suggesting granulation.

The dating of the agraftes in our subgroup *F1—25* is a moot question. There are reasons for believing that these types have had a long life. Specimens of the slender type have been excavated in a Huai grave near Cheng-chou (Er li kang Pl. 26); in a Huai grave in the neighbourhood of Lo-yang, Shao-kou (K'ao ku hüe pao 1954, p. 154); in a Huai grave in Shansi, Ch'ang-chi Fen shuei ling (K'ao ku 1964:3, p. 133).

On the other hand, there are specimens of the broader type with Han-time inscriptions (Siao kiao king ko kin wen K. 13 pp. 26, 35).

Second subgroup:

F26. W.

This agraft has in its décor one important element in common with several types in the E group: three circles in the middle flute. In between and in the side flutes, figures of uncertain analysis. — Huai (?) L. 10.5 cm.

F27. K. 11211:41.

A much worn piece on which one can still make out circles in the middle flute alternating with back-to-back spirals and in the side flutes volute-and-angle figures. — Huai. L. 15 cm.

F 28. K. 10508. Fig.

This large and elegant agraffe has its décor pattern (showing black in the photograph) wholly based on the volute-and-angle motif. In the side flutes two such figures are connected so as to form a "C" figure with acute-angled top and bottom. In the middle flute they are connected so as to make an "S" figure, likewise with acute-angled top and bottom.

This latter motif occurs on a fine bronze basin in high Huai style in the Freer Gallery (Senkoku Pl. 55). — Huai. L. 18.3 cm.

F 29. K. 11069:2. Fig.

A fairly heavy agraffe with a décor scheme similar to that of the preceding, except that the central "S" figures are so formed that the top and bottom have rounded volutes but the middle of the stem broken into two acute-angled turnings. The side flutes as on *F 28*. — Huai. L. 17 cm.

F 30. K. 11003:1044.

A smaller specimen, badly worn, with the décor pattern in all three flutes showing obtuse-angled zigzag lines, in the inside bands of which are back-to-back spirals. Four parallel transverse lines at the end of the neck. — Huai. L. 12.8 cm.

F 31. K. 10699:6.

This specimen has a simple décor motif in all three flutes: rows of volute-and-angle figures placed back to back and having the slanting line in common; each pair separated from the next by a transverse line. — Huai. L. 12.5 cm.

F 32. K. 10026.

A heavy agraffe with the same décor scheme as the preceding, yet with double transverse lines separating the volute-and-angle pairs. — Huai. L. 18.5 cm.

F 33. K. 10699:10. Fig.

This large specimen has a décor scheme that is fundamentally the same as on many E-group agraffes described above: large lozenge figures with circles at the meeting points and with back-to-back spirals inside; yet somewhat over-elaborated, probably a little later. — Late Huai (?). Actual length 18 cm.

A specimen K. 11211:43 has quite the same décor scheme. L. 16.5 cm.

F 34. K. 11211:45.

This small agraffe has the décor reduced to two drawn-out S spirals in the middle flute and two transverse lines on the neck. May be a fairly late specimen. — L. 9.3 cm.

F 35. K. 10699:4 Fig.

An agraffe (neck broken off) the décor of which shows a long-drawn-out dragon

figure closely akin to the one studied on agraffe *E17* above. As stated there, we find a specimen of this kind with a Han-time inscription (Siao kiao king ko kin wen K. 13, p. 29) and there seem to be no safe pre-Han examples; yet the placing and formation of the legs and the two-clawed feet are strongly reminiscent of a Kin-ts'un specimen (Rakuyō Pl. 10), so that the dating of this piece, along with quite a number of similar instances, is doubtful. Good examples showing the dragon figures fairly clearly are to be found in Lemaître Pl. 9, Eumorfopoulos Pl. 44, Seikwa Pl. 76. — Actual length 12 cm.

The animal figure in the décor of this type is mostly obscured by wear:

F36, K. 10165:3. L. 15.5 cm. *F37*. W. L. 11 cm.

F38. W.

An agraffe with the same décor as that of the preceding ones but with a technical detail of interest: the contours of the dragon have been emphasized by pounced rows of small depressions inlaid with silver. — L. 13 cm.

F39. K. 10022.

Similar to the preceding and in the same technique. — Actual length 14.5 cm.

F40. K. 10012.

A fragmentary agraffe with a beautiful dragon picture executed in pounced lines inlaid with gold. It has a strong affinity to the figures on jade cups attributed to the Kin-ts'un finds, Rakuyō Pls. 76, 77 and, particularly, Pl. 78. — Huai. Actual length 7.5 cm.

F41. K. 14319.

Another fragmentary agraffe with the same kind of décor and technique. — Huai. Actual length. 9.4 cm.

An almost complete piece (K. 10642:1, L. 13 cm) has the same technique but is badly worn.

F42. K. 10699:9. Fig.

This richly decorated agraffe has been gilded and parts spared out so as to let the bronze form the décor pattern: here a beautiful play of curves and spirals, in good pre-Han style, cf., for instance, White Pl. 7. — Huai. L. 13.5 cm.

F43. K. 10122:2.

This specimen has been silvered all over without any spared-out pattern. — L. 14 cm.

A similar piece (K. 11003:1047), L. 14 cm., is gilded all over.

F44. K. 10564.

Silvered all over, three transverse ridges near the neck. — L. 17 cm.

F45. K. 10506.

This large and heavy agraffe has a rich silver inlay. Holding it horizontally, we find a long-drawn-out dragon in big S-like curves and legs with strong claws. In the space around the dragon there have been spiral figures of varying shapes in very thin lines, their inlay now lost. — Huai. L. 18.5 cm.

G

In all the preceding groups (A—F) we have found that except in the second subgroup of Group F, the décor has always been geometrical, there were (with some sporadic exceptions: *C22, 23, E18*) no distinct animal themes. We shall continue here with another group which is, in the same way, characterized by the absence of animal motifs on the body.

In Group G we find that — in contrast to all the preceding groups — the body is set off against the neck so that there is not a continuous line from the hook to the end. Moreover, the end is not rounded as in groups D—F but squared so that the body has a rectangular shape. There is practically no convexity in the surface nor concavity in the bottom.

The curvature, the hook, the button are as in the preceding groups. The button is usually placed fairly near the end ($\frac{1}{3}$ of the body's length).

G1. K. 11033:23.

This elegant agraffe reminds one of the décor scheme studied in many varieties in Group E, but here the lozenges have circles in all four corners; these circles have had inlay, but no trace of it now remains. The lozenges contain at the acute angles back-to-back spirals, and nearer to the centre double pear-shapes which have likewise had inlay. In the spaces outside the lozenges there are comma-figures which have also had inlay. On the neck there is a petal, originally inlaid, turned towards the body. Bottom very slightly concave, the button precisely in the middle of the body. — Huai. L. 14.5 cm.

G2. K. 11090:3.

This long agraffe has, in the central line, four large circles (inlay now lost) enclosed, not as was usual in Group E by lozenges, but by large pear-shapes. These have smaller pear-shapes (originally inlaid) inside their points, and between these and the circles as well as at the base there are volute figures. On each side, near to the margin there are 5 smaller circles (inlay lost) and "C" spirals. — Huai. L. 15.5 cm.

G3. K. 11090:2.

This exquisitely decorated agraffe has near the end a large pear-shape turned towards the neck and near the neck another turned towards the end, this latter slightly deranged through a long projection on the neck. These pear-shapes have at the base double circles and at the points single circles (inlay in them all lost),

between them back-to-back spirals. In the middle of the body there is an oval shape, in the centre of which double circles (inlay lost) from which emanate (upwards and downwards, connected) flattened petal shapes and back-to-back spirals. On the projection on the neck there are two confronted petals of different shapes. There is a considerable affinity between this agraffe and a specimen from Kints'un, White Pl. 59. — Huai. L. 13.5 cm.

G4. K. 11033:22.

An agraffe with some remarkable décor details. The surface is divided into six squares with alternately left-running and right-running diagonals. On the transverse bands there are cowrie figures, Huai fashion, and the spaces round the diagonals are in part filled with multiple spirals, mostly in a triad constellation. The cavities have had inlay, now entirely lost. — Huai. L. 14 cm.

G5. K. 10501.

A thick and heavy agraffe with an unusual décor. The principal feature is a thrice repeated modified form of the archaic "whorl-circle boss". Here, inside the larger circle which frames in the boss, there is a small central cavity for inlay (now lost) surrounded by double-circles, three on the central boss, four on the one near the neck. Between the bosses a complicated pattern of spirals and other figures. — Huai. L. 13.5 cm.

G6. K. 10694:4.

A small agraffe with a décor consisting of volute-and-triangle figures combined so as to form lozenges, one complete in the upper part, one incomplete near the end, the lower part of the latter replaced by back to back spirals. There has been turquosie inlay, now nearly all lost. — Huai. L. 8.5 cm.

G7. K. 11072:4.

Décor scheme similar to that on the preceding piece but simpler. — Huai. L. 8.7 cm.

G8. W.

This small agraffe has the volute-and angle motif so executed that the framing band contributes in the picture, forming the outer stem of the angle. The pattern is akin to that on agraffe *E12* above. — Huai. L. 8 cm.

An identical specimen K. 10594, L. 7.7 cm.

G9. K. 14099. Fig.

This agraffe is of an eccentric type: it is in the form of two narrow specimens joined together, each of them ending in an animal head, on this latter point conforming to Group L below. But the shape of the agraffe as a whole relates it to our Group G here, and so does the central décor: two circles enclosed by a lozenge shape. There is a prolific use of the volute-and-angle motif, the figures often placed

back to back, in the regular Huai fashion (cf. for instance the great Ch'u Ting of the 3rd c. B.C. Senkoku Pl. 125 and the Li-yü bronze Senkoku Pls. 20, 21). — Huai. L. 13 cm.

G 10. K. 14336.

We add here an agraffe of an aberrant type: the setting off against the neck is absent and the shape is triangular instead of rectangular. — Date uncertain. L. 7.5 cm.

H

This is a type, known only through a few specimens, which assumes an intermediate position between some of the groups already described. On the one hand, it has not a flat surface like Group G but is faceted like Groups D and E, nor is it square at the end, like Group G but rounded. On the other hand, this rounding is not so pronounced as in Groups D and E but very slight, it has the body set off against the neck, like Group G, and the long body with its parallel margins has a general shape strongly reminiscent of the rectangular body of Group G.

H 1. K. 10583.

This agraffe has had a rich inlay of gold and turquoise, now lost to a large extent. One can barely make out, in all three planes, rows of circles filled with turquoise, alternating with rectangular hooks inlaid with gold. — Huai (?). L. 16 cm.

H 2. W. Fig.

A splendid pair of long and heavy agraffes with silver, gold and turquoise inlay were published and studied in detail in BMFEA 30 (1958) p. 192. The principal décor theme is pairs of intertwined dragons, the heads of which are fashioned as stylized "Squares with crescents" (a Yin B style motif), see our Fig. The curvature of the agraffes is very strong and there are two buttons. — Huai. L. 24 cm.

Menzies (Pl. 35) publishes a similar piece, and the Freer Gallery has another. Nagahiro (Pl. 9) illustrates one more, apparently quite like *H 2*.

Whereas the *H 2* has an animal theme on the body, Nagahiro (Pl. 7) publishes two pieces of the H type which like *H 1* have geometrical décor only.

H 3. K. 10571. Fig.

This sturdy and broad agraffe has much in common with the preceding, as far as shape is concerned. It has a vigorous, early décor type. The piece is strongly incrustated so that only part of the picture can be deciphered: a long dragon, in winding lines, who bites over another animal, the details of which cannot be ascertained. — Huai. L. 14.5 cm.

J

Like all the preceding groups (except Gr. F, second subgroup, and some stray cases in C, E and H) the present J group will deal with agraffes that have exclusively

a geometrical décor and no distinct animal themes on the body. Like Groups G and H it has the body set off against the neck, here with a strong right-angle and the body — short in comparison with all the preceding groups — is rounded at the end, thus forming a semi-circular disc.

Here, as in several earlier categories, our means of dating are limited: in some cases we can find parallels that can be definitely proved to be pre-Han, but in other cases such conclusions are not feasible, and generally speaking we cannot know how far — Han, post-Han? — some of the types may have lived on. Specimens of this semi-circular kind have been excavated in Huai graves in the Cheng-chou region (Er li kang Pl. 26), no less than four pieces. Another agraffe of this type came from a Huai grave in Si-an, Pan-p'o (K'ao ku hüe pao 1957:3, p. 84).

Most of these J-group agraffes are small, and a small button is placed under the centre of the body. The surface is convex and the bottom correspondingly concave; there are, however, some exceptions to this latter rule, to be recorded below. Some of the specimens in this group have a slight slope from the central line of the disc down to the margins, achieving a slight faceting.

In this group, the hook is often very simple and only occasionally fashioned as a head.

J1. K. 11033:27.

An exceptionally large and exquisite agraffe of a clearly pre-Han type, with a rich gold inlay. There are two concentric semi-circular discs. The one nearest to the neck has a beautiful pear-shape, flanked by two smaller ones, surrounded by slanting lines, the latter a well-known Huai motif (see various Kin-ts'un bronzes e.g. Rakuyō Pls. 47, 52, also our agraffe A1 above). On the principal disc there is a system of contiguous squares with circles at the meeting points, all filled with volute-and-angle figures. On the neck the inlay is badly worn but a lozenge shape is still visible. — Huai. L. 12.5 cm.

J2. K. 11071:3.

This agraffe has the body divided into bands, innermost by a sunk line, then by a narrow band with granulation, then again by two sunk lines. In the outer band, C figures with granulation. There have been two parallel lines of granulation on the neck, now almost obliterated. — Huai. L. 10.5 cm.

J3. K. 11071:9.

Agraffe inlaid with silver sheets, now in part lost. The décor comes very near to that on various Kin-ts'un bronzes (Rakuyō *passim*). Observe the pear-shape between the back-to-back figures. Body slightly faceted. — Huai. L. 8.2 cm.

J4. W.

A small agraffe, likewise inlaid with silver sheets (pattern now undecipherable). A slight Y-shaped faceting. — Huai. L. 6.7 cm.

J5. K. 10008.

On this specimen the central part of the disc is raised into a lozenge-shaped boss. This is flanked by volute-and-angle figures connected so as to form heart-shaped figures. On the sides of the disc, volute-and-angle figures combined into C-figures, acute-angled at top and bottom. At the end of the disc, two volute-and-angle figures are joined by their stems. On the neck, a triangular cavity, which has had some inlay, now lost. — Huai. L. 7.5 cm.

J6—14.

Agraffes with varying Huai patterns on the disc, all slightly faceted. Probably all Huai:

J6. K. 10529.

Flanking the central ridge there are two circles, and further out, on the very ridge, a third small circle. On the neck, acute-angled triangles. — L. 6.2 cm.

J7. K. 11000:551.

On the neck, a heart-shape and two angled lines. — L. 7.7 cm.

J8. K. 10528. — L. 7 cm. J9. K. 10531. — L. 7.3 cm.

J10. W. — L. 9 cm. J11. W. — L. 5.8 cm. J12. W. — L. 6.5 cm.

J13. K. 11034:113. Neck widened near the body. On this broadened part, two volute-and-angle figures placed back to back. — L. 6.7 cm. Enlarged.

J14. K. 11071:43. — L. 6 cm.

J15. W.

A small but heavy agraffe beautifully inlaid with gold. In several places, typical Huai comma-figures (two large ones at the very end of the disc). The hook is not formed as a head but it is a fairly long square bar on which is some gold inlay. Body Y-faceted. Bottom flat. — Huai. L. 5.3 cm.

J16. W.

A heavy agraffe with gold and turquoise inlay, the latter mostly lost. In the centre of the disc and extending down on to the neck there are two volute-and-angle figures combined so as to make a large heart-shape. This is flanked by volute-and-angle figures (outer stem turning at a right angle and then again breaking off and continuing on the neck). Above the heart-shape and in various places on the end part of the disc there are comma-shaped cavities filled with turquoise. The hook as on the foregoing specimen. Body Y-faceted. Bottom flat. — Huai. L. 6 cm.

J17. W.

A heavy agraffe with gold inlay, in a pattern now largely obliterated. Besides the principal theme, in large gold sheets, which has close parallels on finials among the Kin-ts'un finds (White Pl. 6, Rakuyō Pl. 62), there have been multiple and other spirals of a Huai character in fine lines. The neck thickens towards the body. Body Y-faceted. Bottom flat. — Huai. L. 6.5 cm.

J 18. K. 11000:552.

On this agraffe there is a vivid play of S spirals and C spirals (both so elegantly employed on Kin-ts'un bronzes, e.g. Rakuyō Pls. 54, 63). In the centre, a long-drawn pear-shape. All the cavities have probably had inlay, now entirely lost. Body slightly faceted. — Huai. L. 7 cm.

Another specimen K. 14105 is exactly like *J 18*, even in size, but they have not been cast in one mould.

J 19. W.

Kindred to the preceding. The spirals arranged as triads, an arrangement like that on agraffe *G 4* above. Body slightly faceted. — Huai. L. 5.6 cm.

J 20. W.

This small but heavy agraffe has inlay in silver sheets, the spiral pattern formed by the bare bronze in spared-out narrow lines. This décor extends to a part of the neck. Body heavily faceted. — Huai. L. 5 cm.

J 21. K. 10599:464.

Here, as on the preceding piece, the décor extends to a part of the neck. On the disc there are circles, C spirals and back-to-back spirals. From the neck a heart-shape enters the disc. The cavities have all had turquoise inlay, now mostly lost. — Huai. L. 5.5 cm.

J 22. K. 10526. Fig.

This apparently simple little agraffe has an elaborate décor. There are two snake-dragons tied together, their backs granulated and furnished with several embellishments in the shape of knobbed comma-spirals. At the very end of the disc a pear-shape, in its middle three circles. On the neck, close to the disc, back-to-back spirals and a pear-shape. Inlay all lost. — Huai. L. 6.5 cm.

J 23. K. 11033:28. Fig.

Again, a complicated décor pattern. Two snake-dragons, their heads turned in opposite directions, see our Fig. — Huai. L. 7.3 cm.

J 24. K. 10633:3.

A small but heavy agraffe with silver inlay, now mostly lost. The décor pattern consists of two circles and spirals on the disc and volute-and-angle figures placed back to back, Huai fashion, on the lower part of the neck. The faceting very strong. Bottom flat. — Huai. L. 5.8 cm.

J 25. K. 10599:463.

A specimen with gold and turquoise inlay, now mostly lost. The gold line which frames in the comma-shaped cavities (for turquoise) have continued on the neck but are there nearly obliterated. The long neck has a cavity which has had the

same inlay. Strongly faceted. Bottom flat. — Huai. L. 5.5 cm.

A very similar though simpler specimen is K. 10018.

J 26. K. 10599:473. Fig.

A tiny agraffe with a fine Huai pattern of lines for inlay (now all lost). Slightly faceted. Bottom flat. — Huai. L. 5 cm.

The Museum owns 8 more small agraffes of this type, though very simply adorned or undecorated.

J 27. W.

On this agraffe the setting-off of the body against the neck is achieved in two steps. On the disc there has been inlay in a pattern of contiguous squares with circles at the meeting-points, cf. *J 1* above. Slightly faceted. — Huai (?). L. 8.7 cm.

J 28. K. 11051:5.

Here a head with arms and claws adorns the first set-off part towards the neck. Disc undecorated. A slight suggestion of faceting. — L. 8 cm.

J 29. W.

Similar to the preceding, but the broad animal's head achieves the secondary setting-off of the body against the neck. There are spiral horns. Faceting slight. — L. 7.5 cm.

J 30. K. 11034:156.

Very like the preceding, but the head has pointed horns and there is a transverse band above it on the neck. High ridge and a Y-shaped faceting both towards the neck and towards the end. — L. 9 cm.

J 31. K. 14312.

A small but very heavy specimen. The body so thick that the cross-section is nearly semi-circular. The hook is a turned-back square bar, only slightly suggesting a head. — L. 5.8 cm.

K

In all the groups described above (A—J) there has been one fundamental feature: the dominance of geometrical décor schemes on the body of the agraffe, the absence of distinct animal themes. The exceptions to this rule, some sporadic instances, very rare, cannot impair this general rule.

We shall now pass on to some groups where the "animal" has invaded the body of the agraffe in a more extensive and regular fashion and we start with some groups in which not only the hook (as in all the preceding groups) has an animal shape but *the end of the body* is formed as an animal's head. And just as we started in group A with long and uniformly slender types, so we shall select here some samples of an analogous kind.

The body of the agraffe in this group continues from the neck without being set off against it, just as in Group A. The curvature is mainly as in the preceding groups, but in many instances there is a slight bending up towards the end, giving a suggestion of an S curve.

The date of the specimens in this large and rather heterogeneous group is, on the whole, very uncertain. White records two pieces as coming from Kin-ts'un. There seems to be no other safe *points d'appui*. In some cases the décor reveals a pre-Han date but in many instances no epoch can be safely indicated.

K 1. K. 12264:2.

This long and slender agraffe has the body undecorated and quite smooth. Surface strongly convex, bottom flat, the cross-section semi-circular. The end head has long horns. — L. 22 cm.

K 2. K. 11000:561.

In shape similar to the preceding but strongly faceted, the central plane narrow. Two transverse ridges at the neck and at the end head. The agraffe is silvered and the décor figures are achieved by spared-out surfaces where the bare bronze comes through: lengthy wavy lines with volutes forming S figures. This technique agrees with that studied on various pieces in Group F (second subgroup) and J (e.g. *J 3, 4*). — Huai. L. 21.2 cm.

K 3. W.

A very slender agraffe, with two incisions dividing the piece into three sections. Just above the lower incision there is on the surface a slightly rounded rectangular figure. Button fairly near the end. — L. 12 cm.

K 4. K. 14431.

Body bare, the end head very large. — L. 10.5 cm.

K 5. K. 11090:4. Fig.

Body undecorated but silvered. Hook head large, end head very long-drawn-out, with two long, slightly bent horns and between them an additional horn, long and fluted. — L. 13 cm.

K 6. K. 11224:4.

In seven places triple transverse ridges. Very slightly faceted, cross-section nearly semi-circular. On the side planes, between the ridges, simple volutes. — L. 12.4 cm.

K 7. W.

This agraffe is strongly faceted, the central plane being nearly as broad as the bottom, so that the cross-section is almost square. Undecorated but for four sharp transverse ridges in the middle part and three near the neck. The whole piece has been gilded, the gold now largely lost. — L. 16.3 cm.

K 8. K. 10602:166.

Faceting and cross-section as in the preceding. On the surface, four rectangular cavities which have had turquoise inlay, now nearly all lost. Hook broken off. — L. 17.7 cm.

K 9. K. 10574.

This agraffe has a rigorous, slantingly running fluting. Has been entirely gilded, gold now mostly lost. — Huai. L. 19 cm.

K 10. K. 10602:147.

This specimen has likewise the slanting fluting but it runs in the opposite direction to that on *K 9*. On the neck a narrow transverse band. Has been gilded but gold now almost entirely lost. — Huai. L. 10 cm.

K 11. K. 10532.

This piece would seem to be analogous to the preceding but for a squared end without animal head; this is deceptive, the end surface showing that there has been a piece (the head) now broken off. — Huai. Actual length 12.3 cm.

K 12. K. 10576.

This heavy, undecorated agraffe has not the bottom flat, as have all the preceding, but slightly rounded so that the cross-section is almost oval. — L. 14.6 cm.

K 13. K. 11035:65.

This agraffe has the end head only roughly suggested by some summary features. On the centre of the body two double-lined transverse ridges and beneath the lower of them a similar head just as roughly suggested. Bottom flat, as usual (cross-section semi-circular). — L. 12 cm.

K 14. W.

This agraffe is an exceedingly rare type. There are simple heads (snake heads?) at both ends and the hook has been applied on the reverse near the one head and the button near the other. — L. 9.8 cm.

K 15. K. 10599:431.

This specimen, the end head of which has been broken off, has long strips of silver inlay running lengthwise. In six places there are pairs of pear-shaped cavities that have had inlay, some of them turquoise. — Huai (?). Actual length 13 cm.

K 16. K. 14317.

A long and heavy agraffe with turquoise inlay in a pattern largely obscured by heavy incrustations. In the region of the button there are fragments of some fabric in which the piece has been wrapped. — L. 20 cm.

K 17. K. 12090:4. Fig.

This elegant agraffe has an exquisite pattern in four sections, separated by transverse bands: interlaced S spirals and C spirals flanked by multiple spirals in an elaborate Huai-style scheme. The end head is a snake's head. The cavities round the figures may have had inlay (now entirely lost). — Huai. L. 13.7 cm.

K 18. K. 10514. Fig.

A heavy agraffe with semi-circular cross-section but with a lengthwise running ridge in the centre which may give the impression of faceting. The hook is broken off. The end head is not modelled as such, the end being simply tapering and rounded, but a face has been suggested by inlay of gold sheets, now lost. The décor, in four sections, has been achieved by gold and turquoise inlay forming figures at the dividing lines: stylized T'ao-t'ie faces. — Huai. L. 18 cm.

K 19. W.

This agraffe, which has a nearly square cross-section (like *K 7*, *8* above) has an interesting décor. It is divided into four sections, three of them with rectangular cavities inlaid with jade. In the middle section we observe (holding the piece with the hook downwards) a cicada, eyes formed by turquoise balls, and beneath that an oval cavity filled with glass. Above the cicada, a projection shaped so as to suggest a face. The whole specimen has been gilded.

The cicada is otherwise fairly rare in the Huai art. In the same central position as the cicada here there is sometimes a tortoise (White Pl. 59, Seikwa Pl. 66). — Huai. L. 19 cm.

K 20. W.

This wholly gilded and excellently preserved agraffe has the same nearly square cross-section as the preceding one (and agraffes *7*, *8* above). The long, rectangular cavities are inlaid with jade. In the centre a T'ao-t'ie-like face, with a circular disc of jade on the forehead, two long curved horns and a shorter, straight one between them, as on *K 5* above; the descending side-bars are not arms but jaw-bones (as often in T'ao-t'ie representations). The end head is not turned outwards, in the regular fashion, but turned towards the agraffe body. — Huai. L. 16 cm.

K 21. K. 14323.

In regard to the central décor quite identical with the preceding, but the end head is of the ordinary type, and the whole specimen is longer, heavier and somewhat corroded. — Huai. L. 18.5 cm.

K 22. K. 10595.

This agraffe has not quite so strongly squared a cross-section as the preceding ones. The inlay in the rectangular cavities is lost. In the centre there is a face: eyes, nose, forehead ornament, two horns and between them a short third one; above this a large pear-shaped cavity which has had inlay. — Huai. L. 19.7 cm.

K 23. W. Fig.

This large and heavy agraffe, wholly gilded, has in the centre a T'ao-t'ie-like face: eyes, nose, circular turquoise disc on the forehead and horns between which is an oblong depression. Below the face, a cicada. Above the end head, the same kind of cicada figure. — Huai. L. 19.5 cm.

K 24. W.

A luxurious agraffe with semi-circular cross-section, gilded and richly inlaid with turquoise. In the centre it has quite the same décor scheme as the preceding: a T'ao-t'ie face with turquoise ornament on the forehead, horns flanking an oblong cavity for inlay. Below the face a cicada, and the cicada repeated both near the neck of the agraffe and near the end. An interesting feature is the filling in the cavity above the T'ao-t'ie: there are two pear-shapes flanking a "double-axe" shape of the same character as on the Hu vessel in high Huai style in Senkoku Pl. 82. — Huai. L. 20.5 cm.

K 25. K. 10639:2. Fig.

This elegantly worked agraffe, the hook part of which is lost, shows in the centre a T'ao-t'ie-like face: eyes, nose, circular turquoise disc as forehead ornament, horns. Between the latter, a third projection (cf. above) continues upwards and turns into one more animal. Below the face there is a somewhat distorted (broadened out) cicada, the round eyes in turquoise inlay. Towards the hook and towards the end there are petal figures. — Huai. Actual length 14 cm.

K 26. W.

A large and heavy agraffe, with semi-circular cross-section, gilded all over, shows quite the same central composition as the foregoing. The back of the animal above the T'ao-t'ie face has turquoise inlay. — Huai. L. 19.2 cm.

K 27. K. 10596. Fig.

A highly elaborate agraffe, with a nearly oval cross-section, has been gilded and richly inlaid (inlay now wholly lost). It has the same décor theme repeated twice: a T'ao-t'ie-like head with hunched shoulders and bent legs, each such figure merging into the next, the spaces above the heads having oblong cavities for inlay. — Huai. L. 19.6 cm.

K 28. W.

This agraffe, originally gilded and richly inlaid with turquoise, has two parallel stems, joined in the central décor region. The piece being rather badly incrustated, the décor is only in part discernible. In some places there are pear-shapes, and on the vertical sides there are spirals and long-drawn-out T figures, all with turquoise inlay. On the end head the central horn, flanked by the curved horns, is raised plastically, forming a loop. — Huai. L. 19 cm.

K 29. K. 12288. Fig.

A very elaborate agraffe with two parallel stems, each with turquoise inlay. In the centre there is, plastically raised above the surface, an animal's head with forehead ornament, above which is a pear-shape. The body is divided into two strands flanking the head, and from them issue tiny fore-legs and, high above the head, violently bent hind-legs. Whereas the hook serves for both stems, at the end of the agraffe the stems each have an animal's head, achieving a pair of coupled twin dragons. A similar arrangement (quite rare) occurs in the agraffe *G 9* above. — Huai. L. 23 cm.

K 30. W.

A specimen with two stems, separated even in the button region but joined both at the hook and at the end. Undecorated but for a raised pear-shape. — L. 19.5 cm.

K 31. W. Fig.

This strongly bent agraffe, which has a forcefully modelled head at each end, has a plastically rising animal figure in the centre, for the details of which see our drawing. — Huai. L. 12.2 cm.

K 32. K. 11000:560.

This unusual agraffe has a double-bow shape. Cross-section oval. In the centre, a head with very long horns, a round belly, legs drawn up at the sides and a long tail in the shape of a pointed oval; this latter is a depression which may have had inlay. — L. 19.5 cm.

K 33. K. 11000:559.

This specimen, all gilded and in lengthwise running cavities inlaid with turquoise, is so strongly faceted that the cross-section is nearly triangular. Near the neck as well as near the end there are cicada figures now badly corroded. The end embellishment is here not a head but an ornament of uncertain analysis, to some extent reminiscent of that on agraffe *O 38* below (though the turned-out "flaps" are here symmetrical, there asymmetrical). — L. 19.5 cm.

L

In this group will be described a number of agraffes which, like those in the preceding Group K, have the end of the body formed as an animal's head. But whereas the K agraffes had long, uniformly slender bodies we have here in L specimens with the body broadened out. This is achieved in several ways and we shall describe the following subgroups:

First: Body oval or tapering oval, strongly or moderately convex, with a smooth, undecorated surface (exception: *L 1*); an unbroken line from the neck, the body not set off against it; bottom flat.

Second: Body tapering towards the neck; surface fluted; animal head on the end only; an unbroken line from the neck, body not set off against it; bottom slightly concave.

Third: Body set off against the neck, having a rectangular shape; fluted, one head at the end and one where the body meets the neck; bottom slightly or strongly concave.

In the whole Group L the curvature of the agraffe is very slight.

The dating of this group is again highly uncertain. Some instances in the first subgroup may be determined as Huai. As to the rest, it can, in fact, be proved that at least the third and largest subgroup had a long life-time. Typical specimens perfectly tallying with some of our specimens below were found in a Huai grave near Cheng-chou (Er li kang Pl. 26) and in a Huai grave in the vicinity of Lo-yang (K'ao ku hüe pao 1954:8, p. 154). On the other hand, we find specimens of exactly the same kind with Han inscriptions in Siao kiao king ko kin wen K. 13, p. 26 and p. 27.

First subgroup:

L1. W.

The broadening is here still quite moderate, body oval. The specimen has been richly inlaid with silver sheets, but it is badly worn and we can barely make out some transverse bands near the end (a spiral issuing from one of them), slantingly placed parallel bands in the centre, and triangular inlay sheets near the neck (turned upwards) and near the end (turned downwards). — Huai (?). L. 13 cm.

L2—4. Body oval:

L2. W. Observe the pear-shaped forehead ornament (or: horn?). — Huai. L. 9 cm.

L3. W. — L. 7 cm.

L4. K. 10249. Fig. On the end head, granulated fields as parts of various décor figures. — Huai. L. 13 cm.

L5—7. Body tapering oval:

L5. K. 10534. Granulation in the field between the slantingly streaked horns, round the eyes and above the rolled-up nose. — Huai. L. 10.5 cm.

L6. W. A remarkable piece with bent head. Round the eyes, slantingly streaked bands, between them granulation. — Huai. L. 12.5 cm.

L7. W. Round the eyes, slantingly streaked bands, granulation on the base of the nose. — Huai. L. 11 cm.

Second subgroup:

L8. K. 10599:428.

This specimen has a decidedly tapering-oval shape. — L. 11.5 cm.

L9. W.

A small agraffe with a transverse band above the end head and at the end of the neck. — L. 8 cm.

A specimen of the same kind in W (9 cm) and one in M (K. 10599:446, 8.5 cm).

L10. W.

A thick and sturdier type. — L. 10 cm.

L11. K. 11000:548.

The forehead ornament is the diamond, well known from scores of T'ao-t'ie masks. The body gilded but not the neck and the end head. — L. 12.5 cm.

W. has a specimen of the same kind, though slightly stouter.

L12. K. 10567.

Here the forehead ornament is pear-shaped. — L. 15.5 cm.

L13. W.

Here the forehead ornament is circular; the body very slightly set off against the neck. — L. 18 cm.

Third subgroup:

L14—18.

Observe that in this group the end head and the head turned towards the neck as a rule have different features. A few examples will show some of the variations:

L14. K. 10599:426. L. 16 cm. (K. 14316 exactly like this).

L15. W. — L. 16 cm.

L16. W. L. 15 cm. (K. 11054:7 and K. 10566 exactly like this).

L17. K. 10694. Unusually broad. L. 12.5 cm.

L18. K. 11000:547. Unusually long and narrow. — L. 16.8 cm.

L19. W.

An exceptional type, with the heads formulated with various paraphernalia in the Huai style. — L. 10 cm.

M

In this group will be described a few agraffes which, like the preceding Group L3, have animal's heads both at the end and at the base of the neck. But whereas in L the body proper never has any animal themes, we find here a profusion of such elements. The shape of the body is more or less oval. Bottom concave.

M1. W. Fig.

This beautiful agraffe has a complicated décor scheme. The two end heads have round knobs for forehead ornaments. Above them there are long horns, bulbous

at the base, slender in their bent upper parts, which reach far into the body surface; they are partly concealed by small oval ears. The two heads are connected by two S-shaped bands in flat relief, and the open spaces are filled with knobs or knobbed comma-spirals. — Huai. L. 12.5 cm.

M2. K. 11000:537. Fig. *M3*. K. 10510.

These two agraffes have identical décor which at first sight is difficult to analyse. As shown by our Fig., the two end heads are continued by long-drawn-out winding bodies. In two marginal places we can discern bent legs with feet and claws. In two other places there appear claws for which we cannot trace the legs. — *M2*: Huai. Actual length 13.3 cm; *M3*: Huai. L. 17 cm.

M has a third specimen (K. 11249:1) exactly like *M3*; L. 15.5 cm.

M4. W. *M5*. K. 10599:427.

These two agraffes, quite similar but for minor details, constitute a simplified and somewhat corrupted version of the preceding type. — *M4* L. 15 cm; *M5*. L. 14.5 cm.

M6. K. 11000:539.

This large and heavy agraffe has been gilded all over and in three round cavities it has had inlay of blue glass balls, two still preserved. The décor is a throng of interlaced snake-dragons but in many parts corrosion has obscured the picture. Between the end ball and the centre ball there is a dragon head turned downwards, the body forming an S curve. Close below the top ball and a little to the left there is another head turned towards the ball. In various places are to be seen knobbed spirals as starting-points for S-bent legs ending in claws. — Huai. L. 21 cm.

N

In the groups C, D, E and F studied above the salient feature of the shape that characterized all the specimens was the "tapering oval" of the agraffe: there was an unbroken line, the body not set off against the neck, and the whole piece gradually and only moderately widening towards the rounded end.

In our present category N the same general idea prevails: a broadening towards the rounded end, but here the broadening is much stronger, resulting in a somewhat shield-like body. In some cases there is still a great affinity with the above-mentioned types; the "tapering-oval" characteristic obtains here as well, and the line from the neck runs unbroken, the difference being merely a much stronger widening of the body. In other cases the body is more or less clearly set off against the neck, though the "tapering-oval" character is still quite perceptible. Again, in other subgroups, this latter feature is absent, the body being just oval or even frankly rounded. In all these varieties, however, the "shield" is well contained, whole, not broken up into irregular shapes or achieved in open-work.

There is, moreover, another important phenomenon to be taken into account.

In all the groups A—F1 and G (with some rare exceptions) there are — except for the head forming the hook. — no animal features in the décor; if the body is embellished, there is always a geometrical décor. In Group L there are likewise no animal features in the principal (central) part of the body, but animal heads forming the end (or both ends) of the body. Only in Groups F2, H, J, K and M there sometimes crop up animal features in the centre.

In our present Group N, on the other hand, the animal décor dominates the “shield” entirely.

The hook and the button are as in the preceding groups.

N 1. W. Fig.

The shape in this specimen is still very close to that of the “tapering-oval” groups C—F, but the broadening of the body is stronger and emphasizes the contrast between neck and body. The principal theme of the décor is two confronting gaping dragons with realistically formed claws. The hook is an animal head with rolled-up nose. The agraffe is richly inlaid with gold and silver and the execution of the elaborate multiple spirals and the gold lines accompanying the contours of the figures is exactly similar to what we know from the Kin-ts’un finds; cf. for instance the finial in White Pl. 72 and the richly inlaid horse’s head from the Ku-wei-ts’un finds (Huei-hien Pl. 50). The comma-shaped spirals emanating from raised knobs are likewise well known from Kin-ts’un, e.g. White Pls. 18, 40. These multiple spirals and the knobbed comma spirals recur *passim* in the Shou-hien (Shou-chou) grave furniture of the prince of Ts’ai (5th c. B.C.) (Shou-hien Pl. 78). Again, the knobbed comma spirals form a principal feature in the décor of a Kien of the 5th c. B.C. (Pillsbury Pl. 71) and of a Hu, likewise of the 5th c. B.C. (Cull Pl. 16). There are thus good reasons for dating our agraffe as early pre-Han. — Huai. L. 12 cm.

N 2. W. Fig.

This specimen at first sight might remind us of the “monster” agraffes discussed in Group P45 below, but it has in fact no connection with them. Besides the animal head at the rounded end there is a complicated animal scene. A snake, the diamond-shaped head of which is visible above the head at the end, has a body that first follows the outer contour towards the right, then rises, largely hidden by the wing of a bird, the rest of which falls outside our picture (as often in Huai art, see in detail BMFEA 33, 1961, pp. 99, 100), then turns left, makes a deep bend downwards, again turns upwards, following the outer contour, passes closely above the head of a beast and descends on the right side, its tail crossing its own body. The beast in the upper centre bites over the body of the snake, its front leg (from the shoulder emphasized by a comma spiral) has claws that grip the snake just behind its head, and the beast’s hind-legs, with claws high above its head, again grip the snake’s body close to the beast’s ears.

The scene has considerable affinities with a plaque in Ordos style (Rostovtseff, Animal Style Pl. 25:1): the head of the beast and the way it bites over the snake’s body. But, on the other hand, the knobbed comma spirals in various places are

in typical Huai style and suggest the date as pre-Han. The whole piece (even the reverse) has been gilded. — Huai. L. 9.5 cm.

N 3. W. Fig.

This beautiful agraffe has a rich décor. The head on the hook has the shield as its body, the scrolls at first sight almost obscuring the body picture. The piece is difficult to date. On the one hand, it has considerable affinities with the Huai art, cf. a lacquered wooden piece (Ostas. Zeitschr. 1937, Tafel 2) which München convincingly dates as Huai (observe particularly the “warts”) and also various details on a bell in high Huai style (Pillsbury Pl. 86). On the other hand, its rich loops have much in common with the Han style as exemplified by the animals on an Han Pi disc in jade (BMFEA 1964, Gure Pl. 5). A closer study of the over-elaborated details on the legs and the spine of the animal suggests that the specimen can neither be Huai nor Han but is a post-Han work in archaizing style. The metal is also more brightly yellow than is usual in the early agraffes. The bottom, strongly concave, has no button but there are tiny holes in the border for sewing on to a garment. The whole agraffe has been gilded. — L. 9 cm.

N 4. K. 11033:30. Fig.

This specimen shows an animal's head on the lower right side. Its body goes out to the left, makes a large “8” turn, and its tail comes out on the lower left-hand side, having passed beneath the body close to the head. Two legs with large claws grip the animal's body, one in the right margin, one in the left. At the base, a foot with very large claws stretches up and grips the body of the animal just to the left of the head. Whether this leg belongs together with a second animal's head at the top (the rest of the body being hidden beneath the large loop of the first) is problematic. The piece is in evident Huai style. For the formation of the animal's body, with its narrow central band bordered in by rows of granulation (properly pseudo-granulation) cf. the finial in Senkoku Pl. 124 (from Huei-hien) and the wheel-axle cap in Koop, Early Chinese Bronzes Pl. 43. — L. 6.5 cm.

N 5. K. 10581. Fig.

The décor theme is a scene of two interlaced animals, one of them a snake. Below, there is the quatrefoil; for this motif see in detail agraffe A 7 above. For the treatment of the body of the larger animal: a narrow central band bordered by rows of granulation cf. N 4 above. — Huai. L. 8.3 cm.

N 6. K. 11035:7.

The same décor scheme as on N 5. The specimen smaller. — Huai. L. 7 cm.

N 7. W.

The same décor scheme as on N 5. — Huai. L. 8 cm.

N 8. K. 11034:83. Fig.

The scene shows a long snake with the body in a large S bend and a beast (a

feline?) with the head seen *en face*. The specimen is of poor quality, probably a replica of an earlier and better original; hence its date is uncertain. — L. 9.8 cm.

N 9. W. Fig.

This agraffe is in Ordos style. The theme is an attack of a beast on a cervide. The way the beast's legs issue from the shoulders and the treatment of its feet is reminiscent of many comparatively early specimens and constitute a slight sinization. On the other hand, the cervide is very realistically drawn, as in more advanced stages. — Date uncertain. L. 8 cm.

N 10. K. 11090:6. Fig.

This specimen, which shows two confronting animals and a T'ao-t'ie-like face turned towards the neck of the agraffe, has characteristics of the pre-Han style: the knobbed comma spirals, the bodies with granulation (cf. N 4, 5 above). — Huai. L. 8.3 cm.

N 11. K. 11035:68. Fig.

This elegant agraffe shows an animal with a snake-like, coiled body and forelegs so strongly stylized that only their contour is visible; their salient points as also the tip of the tail are emphasized by studs ("warts") which evidently have had an inlay of precious stones. The body has the pre-Han granulation. — Huai. L. 6.7 cm.

N 12. K. 12089:13. Fig.

In its general idea similar to the preceding specimen, this piece shows an animal with tiny front legs and for the rest a coiled body in the same execution as on 4, 5 and 11 above. — Huai. L. 8 cm.

N 13. K. 10599:457. Fig.

This specimen shows the tiny face of an animal turned towards the neck of the agraffe, and above, at the rounded end, two snakes (the piece is strongly worn so that the details do not come out in a photograph). — Date uncertain. L. 6.8 cm.

N 14. K. 11290:73. Fig.

This badly worn specimen shows a beast with head turned back and seen in profile. The pre-Han date is indicated by the finely executed volute-and-angle on the hind part of the body. The type belongs to the Ordos art but here it is considerably sinicized and, in fact, it was found in Shou-chou (Shou-hien). — Huai. L. 7.7 cm.

A kindred piece, but with the solid "shield" body replaced by a more irregularly shaped body in open-work, is seen in Group O below (O 22).

N 15. K. 14101. Fig.

This highly unusual piece is so badly encrusted as to make the analysis difficult. The hook has a very elaborate feline head. On the body, facing the neck of the agraffe, there is a T'ao-t'ie head (nose, eyes, ears, horns) biting over a ring and two barely suggested arms have large claws which grip the ring; the latter is decorated

with a scale band. The head and the ring show the composition (a mascaron with a ring in its mouth) that became so common in Han time but was already quite frequent in Huai (e.g. Pillsbury Pl. 77, Senkoku Pls. 57, 70, 73, White Pl. 114). The rest of the body is covered with what seems to be interlaced snakes (in the centre you can just make out a small portion of a body covered with scales). The whole agraffe has been gilded. The scale bands (cf. Rakuyō Pl. 49) and the treatment of the claws reveal a pre-Han date. — Huai. L. 11.5 cm.

N 16. K. 14098.

This piece has the body in a highly stylized form of a cicada. At first sight it appears symmetrical, but it is not: in the volute-and-angle motif, the volute on one side issues from the outer margin, on the other side from the central bar. The multiple spirals inlaid with gold and the gold lines accompanying the contours are closely akin to those on agraffe *N 1* above, and there is further granulation on the forehead; all revealing a pre-Han date. The eyes have probably had some inlay. — Huai. L. 10.5 cm.

N 17. K. 11000:550. Fig.

The body is here formed as a strongly stylized animal (water-buffalo?) facing the neck of the agraffe. It has silver inlay, strongly reminiscent of the inlay work on various Kin-ts'un objects. The neck is also embellished with silver inlay in a geometrical pattern. — Huai. L. 11.5 cm.

N 18. W. Fig.

This specimen has a superficial similarity to the preceding but is really very different in character. Both on the body and on the neck there is gold and silver inlay, the figures being highly elaborate and advanced. — Possibly even post-Han(?). L. 7.2 cm.

N 19. W. Fig.

This small agraffe shows an animal with coiled ("8-shaped") body with two legs, and claws gripping the body. The formation of the body: the narrow central line bordered by granulation, as well as the knobbed comma-spirals indicate a pre-Han date. The hook is broken. — Huai. Actual length 6.5 cm.

N 20. W.

This large specimen is in its composition very similar to the preceding. Yet the head is more elaborate and the formation of the body is in a technique imitating the chip-carving in wood work. The whole agraffe has been gilded. For the date see the remarks under *N 29* below. — L. 11.5 cm.

N 21. K. 11000:543.

This small agraffe has a more poorly executed version of the same theme as on the preceding. — L. 6.5 cm.

N22. W.

In the formation of the animal's body closely akin to *N19—21*, but the legs and the claws have disappeared, only the knobbed comma-spirals remaining. — L. 7 cm.

N23. K. 10599:448. Fig.

Akin to the preceding ones but modified on several points. The claws are stylized, the knob of the comma-spiral corrupted into a round disc; the body of the animal turned into a large spiral. The shield of the agraffe is still quite oval. — L. 8.5 cm.

N24. K. 10007.

Similar to the preceding but less frankly oval. — L. 8.9 cm.

N25. W.

Similar to *N24* but the original comma-spirals are still more corrupted and hence the contour even more simplified. — L. 9.7 cm.

Two more of the same kind, one in W and one in M.

N26. K. 11000:542.

Similar to the preceding ones but body now quite round. The body gilded. — L. 9.5 cm.

Three more of the same shape and décor in M.

N27. K. 10006.

Of the same round shape as *N26*, but the body spiral of the preceding ones here turned into a circle (has probably had some inlay). — L. 9.7 cm.

A similar piece in W.

N28. K. 11211:52.

Similar to the preceding but the circle has a raised centre. The claws are also slightly modified. The body has been gilded. — L. 8 cm.

N29. K. 11249:4.

A strongly reduced and simplified variant, also badly worn. Neck and hook missing. — L. of body 3.8 cm.

The dating of the series *N20—29* can be achieved fairly safely by aid of several testimonies. In the first place, *N20* can be positively dated Huai since it stands very close indeed to *N19* which has evident Huai criteria. Again, White Pl. 58 (Kin-ts'un, Huai) as well as Er li kang Pl. 26 (Huai) have close counterparts to our *N27*, and Er li kang *ibid.* has even a specimen corresponding to the strongly simplified *N29*. Furthermore, a piece like *N22* or *N23* was found in Chang-kia Chuang, Hiao-yi, Shansi (K'aoku 1960, N:o 7); the excavators date the graves there as "earliest part of Han", but since various objects found there are in clear

Huai (pre-Han) style, particularly a fine mirror of a type datable in the 3rd c. B.C., they have had to explain that "at the beginning of Han the art customs of the Warring States still prevailed". The type *N20—29*, so richly represented in various collections, was evidently current during several pre-Han centuries.

A curious parallel deserves mention. There exists a type that at a casual glance seems to belong to this subgroup: *N29a* (owner Miss Lilly Kling, Stockholm) since it has approximately the same shape and to some extent the same "chip-carving" technique and is certainly contemporaneous with the preceding ones. But the décor content is in fact quite different, see our Fig.

N30. K. 12433.

On this agraffe the whole body is formed as a large T'ao-t'ie-like head: eyes, ears, horns, forehead shield and a "gem" over the nose. For the date see *31* below. — L. 10.7 cm.

N31. K. 11000:546.

Very similar to the preceding, but differing in certain details: the cut line on the neck, the "gem" cavity as well as the eye holes, which have held inlay, probably of precious stones. The whole piece has been gilded. — L. 9.5 cm.

The dating of this type *N30, 31* is somewhat intricate; but, on the one hand, the technique is reminiscent in many details of the "chip-carving" of the preceding Huai group (*N20—29*) and, on the other hand, the treatment of the mouth: the lip rolled up in two comma-spirals suggests a pre-Han date, cf. for instance the handle of one of the famous Li-yü vessels (Senkoku Pl. 7). Other good Huai examples in Huei-hien (Ku-wei-ts'un) Pl. 72 and Ts'ai Hou Pl. 83.

Lemaître Pl. 7:6 has a specimen in shape and general décor idea resembling our *N31*, but it has more sophisticated and ornate décor details and may be of a later date.

N32. W.

A variation of the same theme as the preceding. The "chip-carving" element is lost, but the comma-spiral mouth is still there. The whole piece has been gilded. In the Siao kiao king ko kin wen K. 13:25 there is an agraffe of this type labelled as "Han wax seal agraffe" because the button on the reverse is turned into a seal with an unreadable character. It may possibly be correct to assume that this "seal" betrays a Han date. — Huai or early Han. L. 8 cm.

N33. K. 11072:6.

This small but very heavy agraffe has a regular T'aot'ie face turned away from the hook. The forehead ornament is in pear-shape. — Early Huai. L. 7 cm.

O

This group stands close to the preceding. There the body of the agraffe was broadened out into a "shield-like" shape, well contained and still more or less

presenting the tapering-oval or oval or rounded character. In our O group the body is likewise broadened out, well set off against the neck, but it has more free and irregular shapes, sometimes also achieved in open-work. It is still, however, disposed so as to give a plaque-like impression. Like group N this group has invariably an animal décor on the body.

O1. W. Fig.

This specimen, beautifully inlaid with gold and silver, has all the characteristics of the inlaid small bronzes of the Kin-ts'un treasure (Rakuyō Pls. 53, 57, 63; cf. also our *N1* above) and may well be suspected of hailing from that find. The hook has also gold inlay but is too incrustated to allow of analysis. For the dragon on the body see our Fig. The dragon head with its curled-up nose is very like the one on the great Huai bell studied in detail in BMFEA 21, 1949, p. 18. — Huai. L. 8 cm.

O2. K. 11000:536. Fig.

Here the (broken off) hook and the neck form the head and neck of a thick S-shaped animal interlaced with a thin, snake-like animal. The former has two hind legs, the one setting its claws against the animal's body, the other gripping its tail; it has two fore-legs, the claws gripping the snake close to the neck. The treatment of the animals and their embellishments is in good Huai style, with the same granulation and the knobbed comma-spirals that are significant features on several specimens described earlier. — Huai. L. 7.8 cm.

O3. K. 11035:28. Fig.

The body of the agraffe shows a symplegma of three snake-like animals. The typical treatment of the bodies — a bare central line bordered in by bands of granulation — determines the date. — Huai. L. 9 cm.

O4. W. Fig.

This small agraffe, the body of which again shows a symplegma of animals, is broken in the part to the left in the photograph but the principal theme of the body of the specimen is given in our Fig. In this instance the hook is formed as a head with an enormous jaw, a unique feature. With its granulation and comma-spirals it is clearly a pre-Han work, rather early. — Huai. L. 5 cm.

O5. K. 10557. Fig.

The body of this piece is formed of two animals in open-work placed back to back, the one with the head to the left in our photograph, the other to the right. The formation of the bodies: a groove all along the back and the placing on them of knobbed comma-spirals on the spots where legs issue advocate a pre-Han date; yet the free and natural presentation of the heads, legs and feet makes an advanced impression and suggest a late part of that period. — Huai. L. 14 cm.

O6. K. 10386. Fig.

This is not an agraffe proper with hook but has two clasps (one of them now lost) on the reverse for fastening on a garment. The highly embellished drawing of the animal advocates a late part of the pre-Han era, (cf. *O5* above). — Huai. L. 14 cm.

A closely similar piece but a real agraffe with hook in Nagahiro Pl. 37.

O7. W.

Of this agraffe we give two photographs. The piece is now damaged (the photo to the left) but was earlier complete (to the right). On the body of the agraffe the animal forms a large "8" loop. The fore-legs show clearly. Of the hind-legs, the one issuing from the spiral-adorned hind-quarters is bent at the knee and its claws grip the tail, which rises and ends resting on the middle of the animal's body. The other leg is hidden behind the former but reaches out beneath the tail and its claws grip it from the outside. The tail ends in a tuft, but this is formed so as to look like claws. Another version of this scene is given in a kindred piece in Lemaître Pl. 8 and Kidder Pl. 34, where the visible hind-leg turns upwards, its claws resting on the middle of the body. The date criteria are the same as under *O5*. — Huai. L. 12.5 cm.

O8. W. Fig.

The impression of a "plaque" is achieved by the combination of one large animal and two smaller ones. There is strong Ordos affinity (observe the cavity for inlay on the hind-quarters) but the sinization is shown in the treatment of the animal's body. To the left in the photograph and at the bottom there are rings for fastening — Huai. L. 9 cm.

O9. W. Fig.

A single animal, but so depicted as to give the "plaque-like" impression. Strong Ordos affinity (especially in the figure on the shoulder). — Huai. L. 4.5 cm.

O10. K. 11290:104.

This elegant agraffe has several unusual features. The hook serves as the head of an animal which has a neck in two strands and an "8" loop for body. On the top of this loop (at the end of the agraffe) there is the head of a snake, whose body likewise makes an "8" loop, the tail ending close beside the head. The treatment of the animals is quite kindred to that on the preceding agraffes. The button on the reverse is very large. — Huai. L. 8 cm.

O11. K. 14094.

This large agraffe is an example of a type represented in many collections. It has been gilded all over. An exactly similar piece in W. was described in detail in BMFEA 30, p. 194. Another quite identical specimen in M (K. 10512) is likewise wholly gilded. Our *O11* shows an animal in profile, the body describing a wavy

line and embellished with repeated wing-like adornments. Three three-clawed legs fill the first three bows, the fourth containing a large and forceful knobbed comma-spiral. The pre-Han characteristics, as discussed in the preceding instances, are prominent. — Huai. L. 18 cm.

O12. W.

A simplified form of the theme on O11. In the bows, instead of legs, there are circles in relief which have held inlay. Seligman and Beck (BMFEA 10, Pl. 8) and Palmgren (Pl. 22) have published a beautifully gilded agraffe closely akin to our O12 but more embellished and showing a second animal head at the juncture with the neck. In the inlay places this specimen has circular green glass plaques, each with seven stratified eyes. — Huai. L. 18 cm.

O13. K. 11000:538. Fig.

In this case the animal figure has been strongly simplified and the agraffe has a more pronounced plaque shape. In regard to the dating there is a curious fact. We find identical pieces in White Pl. 57 (Kin-ts'un, Huai) and in Loyang, Chung-chou Pl. 80 (likewise Huai). But in Nagahiro Pl. 38 (also in Siao kiao king ko kin wen K. 13:28) there is a piece quite identical but for the fact that in the cavities for inlay there are the characters *ping-wu* (cyclical dating characters) in a script form that cannot be earlier than Eastern Han.

The *ping-wu* specimen is made even more enigmatical by the fact that though the circular cavities are formed of thin lines in relief and were obviously meant for inlay, the characters are at the bottom of the cavities and not incised but cast. It would seem that this specimen is a fairly late one made in an archaizing style. Our O13, however, is certainly early. — Huai. Actual length 11 cm.

O14. W. Fig.

This agraffe, entirely gilded, and an exactly similar piece in M (likewise gilded) have a body with a scene showing two interlaced animals. The larger and broader has its head at the end, turned to the right at right angles, and its body describes a wavy line ending up in the neck of the agraffe. At the juncture of the specimen's body and neck there is a snake's head and the snake's body undulates in the opposite direction, its tail ending just above the head of the large animal. The latter's right fore-leg lets its claws grip the snake not far from the tail, its right hind-leg acting similarly further down. Its left hind-leg has claws gripping the snake in its middle part, its left fore-leg is barely visible behind the crest on the animal's head. The whole scene is forcefully modelled in high pre-Han style. — Huai. L. 18 cm.

An identical piece, somewhat damaged, K. 10511.

O15. W. Fig.

The body of this agraffe shows a simplified form of the same theme as the preceding, likewise gilded. The larger animal has its head turned to the left and its body is marked by bold parallel slanting lines in strong relief. The snake (head

not far from the neck of the agraffe) has only a short S-shaped body. The hind-legs of the former animal have claws that grip the snake close behind the head and in the middle of its body, one of its fore-legs does the same slightly higher up, whereas the other fore-leg, quite short, has its claws free resting against the chin of the left-turned head. Three circles in relief along the middle line of the agraffe form cavities that have been inlaid; the middle one now empty, the lower one having whitish glass, the upper one a strongly convex glass filling with 14 eyes. The strong affinity with the preceding types indicate a pre-Han date. — Huai. L. 15 cm.

O 16. W. Fig.

A more slender and even more simplified variant of the same theme as the preceding two. The head of the large animal is here turned straight towards the end. The snake is reduced to a length of a few cm. in the middle of the scene. The former animal's right hind-leg is free, the left makes its claws grip the snake just behind its neck. The right fore-leg of the large animal lets its claws grip the snake in its middle, the left fore-leg rests free to the left of the animal's head. The treatment of the body — parallel scores following the undulating line of the animal's body — is good Huai. The whole piece is gilded. — Huai. L. 14 cm.

O 17. K. 11035:24. Fig.

Again a theme akin to that of the preceding two pieces though quite aberrant on some points. The principal animal has a head strongly reminiscent of those common in the Ordos style but otherwise everything is pure Chinese. The snake has its head directed straight towards the neck of the agraffe and its body forms a double S curve, its tail resting against the neck of the principal animal. One small right fore-leg from above and one small hind-leg from below grip the snake in its middle, they are badly worn off, in part nearly obliterated. At the end of the agraffe there is the quatrefoil discussed under agraffe *A 7*. The piece has been wholly gilded. Hook now broken off. The treatment of the body and the formation of the quatrefoil indicate the period. — Huai. L. 14 cm.

O 18. W. Fig.

This large and splendid specimen, with its gilding entirely preserved and every detail clear-cut and masterful is one of the finest specimens in the Swedish collections. Here the hook and the neck of the agraffe form part of the composition. The hook is the head of an animal that forms a large double-S curve towards the end and finishes with a loop to the left in the photograph. This animal is intertwined with a still larger and stouter one whose head, turned to the right, forms the end of the agraffe and whose body, again in a double-S curve, finishes with the tail wound round the neck of the agraffe which, as already stated, at the same time forms the neck of the first animal. While the second stouter animal has four finely modelled legs, three of which have claws that grip the first animal in several places, the first animal has two small feet with claws in the middle of its body. The knobbed spirals, emphasizing the places where the legs issue and the formation

of the legs and claws, as also the slanting relief lines on the bodies, and the nose with its comma-spiral upper lip, all clearly indicate a pre-Han date. — Huai. L. 17.5 cm.

O19. K. 10593. Fig.

This agraffe shows a cicada against a background which would seem to be exclusively a play of decorative curves and volutes. But a comparison with a specimen in Nagahiro Pl. 35 is interesting. This piece, which is certainly comparatively early, shows a background which is difficult to analyse from a photograph only but which certainly has a zoöomorphic character. Our *O19* is a very advanced metamorphosis of this prototype and should be fairly late. — L. 10 cm.

O20. W.

The body of this agraffe has a symplegma of two animals. If turned with the hook downwards (the head of which is very realistic) you see to the left the head (beak and crest) of a bird whose body describes a soft semi-circular line; its tail rises boldly, spreading out into five beautifully modelled plumes ending high above the bird's head. If you turn the hook upwards, you find, placed on and concealing the bird's body, a bear-like animal. Its long leg protrudes under the bird's raised tail, makes a bend at right angles and shows two enormous claws. The animal's head and pose are very like those on agraffe *N2* above, and our piece should be approximately of the same date. — Huai. L. 12 cm.

O21. W.

This agraffe and the following *O22* might just as well be placed in Group P below, but since they are large and the body of the piece broadens out to a more or less plaque-like shape, we may describe them here.

O21 shows a dragon the treatment of which, particularly in the mouth part, agrees well with various dragon representations on Han bronzes (e.g. BMFEA 20, 1948, Pl. 45). The type is well known. M has an exact counterpart (K. 12392). In Jung Keng: Han kin wen lu K. 6, p. 10 there is a specimen of exactly the same type but profusely decorated and provided with a Han inscription. — Han. L. 11.5 cm.

O22. K. 11033:7.

On this piece the head-turning animal that forms the body of the agraffe has its hind-legs so arranged as to make the body plaque-like in shape. It is closely akin to our specimen *N14* above. Fundamentally of an Ordos character, it is considerably sinicized and the décor scrolls suggest the date. The hook is broken off. — Huai. Actual length 8.5 cm.

O23. K. 11290:26.

This agraffe is in a purer Ordos style. The theme shows a buck attacked by a large snake. The arrangement is still such as to cause the body of the agraffe to give a plaque-like impression. — L. 9.5 cm.

O24. W.

The scene shows a tiger biting over the head of a dragon, whose body turns upwards in an S curve. The dragon has a body with a medial line bordered by rows of granulation; it is streaked in a way well known from various representations of tigers in Huai style, and the spiral on its hind-part is likewise stylistically significant. — Huai. L. 7.5 cm.

O25. W.

Two snakes intertwined. Their bodies have a roughly executed scale pattern. — Huai. L. 6.5 cm.

O26. K. 11090:5.

Two snake-dragons have the S-shaped body in common. The slantingly running fluting is akin to that on agraffes *K9, 10* above. — Huai. L. 9.8 cm.

O27. K. 11037:4.

A tiny agraffe with the same idea: an S-lined snake body with two heads, a bare medial band, framed in by bands with granulation. — Huai. L. 3 cm.

O28. W.

A snake-dragon, the body inlaid with small sheets of turquoise, forms a large S curve, in two places provided with out-turning tufts. A tiger with its head turned sideways bites over the body of the dragon, its fore-legs resting on the tail of the dragon, its right hind-leg on the tip of the lower tuft. The piece has been gilded all over. — Huai. L. 8 cm.

O29. W.

The picture here shows a deer with its head turned back, the legs folded in under the body (fore-legs backwards, hind-legs forwards). A snake is biting it in the neck, its body making a bold C curve, which forms the left margin. The part next to the agraffe neck is too encrusted to allow of a decipherment. — L. 6 cm.

O30. W. Fig.

A tiger (head to the right in the photograph) has its body bent in a wide curve which forms the end margin of the agraffe and its tail reaches down to the left. Inside the curve can be seen two of its legs. The tiger is biting the head of a large fish, the caudal fin of which is adorned with the pear-shape so common in pre-Han style. — Huai. L. 6 cm.

O31. W. Fig.

This small asymmetrical agraffe shows a deer with its head turned back, the fore-leg bended upwards (to the right in the photograph), the hind-leg folded in under the body (to the left). Over the head of the deer there is a snake agape over its neck. — L. 4 cm.

O32. W.

A small agraffe on which a tiger crouches over a bird, its nose touching the raised tail of the bird. — L. 5 cm.

O33. K. 12224.

A deer with head turned back and the legs folded in under the body is attacked by a tiger, which is biting its back. The hind-part of the tiger is hidden by a floral motif. The hook is broken off. — L. 5.5 cm.

O34—36.

O34. An animal (tiger?) with its head turned back is encircled by a snake, the latter marked with granulation. — Huai. L. 6.5 cm.

O35. W. A variant of the same theme. — Huai. L. 9 cm.

O36. K. 12368. A simplified variant. — Huai. L. 7 cm.

O37. K. 10602:149.

A tiger which holds down two snakes with his front paws. — Huai. L. 7.5 cm.

O38. W.

This forcefully modelled agraffe has counterparts in various collections. The theme is an animal with the head of a bird of prey, biting the head of a large fish, its arms with strong claws holding the fish below the gills. The hook also has the shape of that of a bird of prey. A specimen of this kind with a Han inscription is given in Seikwa III:1, Pl. 73, and another, likewise Han-inscribed, in Siao kiao kung ko kin wen K. 13, p. 27. The pear-shaped cavities for inlay and the treatment of the arms and claws would otherwise tempt us to date the piece as pre-Han and it seems likely that the type originated in late Huai and lived on (sometimes much embellished, see Seikwa III:1, Pl. 73, a second piece) through the Han era. — Late Huai or Han. L. 15.5 cm.

O39. K. 14333.

Like the preceding, with very slight variations, though somewhat smaller. — Late Huai or Han. L. 12.5 cm.

O40. K. 14106.

This unique specimen has the core entirely covered with gold and silver plate. An armadillo-like animal, rising strongly, almost *en ronde bosse*, sits crouched, its four legs small but clearly visible, its tail spreading out in a plume-like fashion, at the cleaving point a pear-shaped cavity inlaid with turquoise. In front of the animal there are some sweeping sheets resembling the wings of a bird (of which the agraffe hook would then serve as head?), two such sheets reaching down and enclosing the animal. Over the topmost sheets, however, there lies the tail of another animal (likewise an armadillo?), abruptly cut off at the agraffe neck; at its side, another pear-shaped cavity for inlay (now lost). — Huai. L. 13.5 cm.

O41. K. 11276:77.

The theme is two birds placed back to back. The surface between them are granulated. — Huai. L. 8 cm.

The M has another piece, K. 10572, exactly similar except for a longer neck. — L. 9.5 cm.

O42. W.

Two antithetical dragons intertwined in the middle of their bodies. — Huai. L. 6.5 cm.

P

A number of agraffes will be described here which have the characteristic that an animal's shape as a whole forms the body of the agraffe and their style is often quite obviously Ordos. Whether these latter have been made in China or in the steppe is quite uncertain, but it stands to reason that many of them may have been fabricated in the limitrophe regions, such as the northern parts of present Shansi. Some typical "animal style" pieces have been recorded as having been found in Shou-chou (Shou-hien) in Anhuei, which, if correct, would suggest a vivid intercourse between the Hiung-nu and the rich Ch'u realm.

The dates of the agraffes of this type are quite undefinable. In the extremely meagre agraffe material from Chinese excavations published so far (scores of Chinese museums are sure to own thousands of excavated agraffes of which no descriptions have been published) the P type is almost entirely absent. An isolated case is a tiny pre-Han piece given in Cheng-chou (Pl. 80). On the other hand, a typical specimen was excavated from a Western Han grave: a tortoise as agraffe body (K'ao ku hüe pao 1958:2, p. 70). But in fact, we cannot know, for lack of sufficient excavation data, how far down in time (Eastern Han, Six Dynasties?) these agraffes with animals as body were continued. A few pieces have some telling pre-Han décor features. For the rest we can only select and illustrate a number of typical examples and leave the dating question open.

It seems convenient to describe two subgroups: one in which the animal's body is directed towards the hook and one in which it is directed towards the end (regardless, in both cases, of how the head of the animal is held).

It should be pointed out that in Groups N and O a few pieces were described which have the same character as our P agraffes; that they were inserted there was because they were rather large and were so formed as to give a "plaque-like" impression.

First subgroup:

P1. K. 11090:17.

The hook is here on the reverse side (just below the left ear of the animal) and the protruding bar ends with a round disc. The claws of the right fore-leg hold a sword. — Huai. L. 12 cm.

P2—5.

P2. K. 10343. — Huai. L. 6.5 cm. *P3.* W. — L. 9.5 cm.

P4. W. — Gilded. L. 7.5 cm. *P5.* W. — L. 6.5 cm.

P6—9.

P6. K. 11248:7. For the décor on the body cf. BMFEA 24, p. 18 ff. — Huai. L. 9 cm.

P7. K. 14096. — L. 11.5 cm.

P8. K. 10598. Scale bands with turquoise inlay. On shoulder a pear-shape (which has had inlay). — Huai. L. 9 cm.

P9. W. (two identical pieces). — L. 6.5 cm.

An exactly similar specimen K. 11033:33.

P10, 11.

P10. W. — L. 7.5 cm. *P11.* W. — L. 9 cm. Another almost exactly similar piece in W.

P12, 13.

P12. W. Cicada, with parallel slanting lines and with rows of granulation. — Huai. L. 10.7 cm.

P13. K. 14112. — L. 8.5 cm.

P14. K. 10284. Stag, Ordos style. — L. 7.2 cm.

P15, 16:

P15. K. 11213:47. Monkey. — Huai. L. 6 cm.

P16. K. 11071:44. An exactly similar specimen from Kin-ts'un, White, Pl. 58. — Huai. L. 4 cm.

P17—20:

P17. K. 12348. Fig. Frog. — Huai. L. 9 cm.

P18. K. 12278. Hare. — L. 4.3 cm. Two exactly similar pieces K. 11071:41 and K. 14352.

P19. K. 12090:7. Cat (?) — Huai. L. 5.8 cm.

P20. W. Gadfly or some similar insect. — L. 11 cm.

P21. K. 11072:5.

A tiger picture quite like that on agraffe *O30* above (head to the right, body bended in a large curve, tail descending to the left) but without the combination with another animal (fish) given there. — L. 4.2 cm.

Similar pieces but of poorer quality K. 14345 and K. 10331.

P22—25:

Birds of prey:

P22. K. 10599:105. A bird, the forceful claws of which are well depicted; on the

breast a snake's head. The parallel lines on the bands that outline the body are an early feature. — Huai. L. 5.5 cm.

An exactly similar piece K. 11003:942 has the neck and hook broken off.

P23. W. Again bands with parallel lines. The feet (claws) clearly visible. — Huai. L. 7.5 cm.

P24. W. The same motif with slight variations. — Huai. L. 7 cm.

P25. K. 10602:150. Much simplified. Button disc large (diam. 2 cm). — L. 5.5 cm.

Second subgroup:

P26. K. 14337.

Pure Ordos style but for the hook which is quite Chinese. — L. 9.2 cm.

P27. K. 11382.

This beautiful snake-dragon is in high pre-Han style: multiple spirals on the shoulders and hind-quarters; alternating sets of parallel slanting lines on the body. — Huai. L. 9.5 cm.

P28. W.

An S-shaped dragon with elegantly out-spreading "flaps". — Huai. L. 11 cm.

P29—31.

P29. K. 14115. Scale bands both along the back and on the belly; spirals on the hind-quarters. — Huai. L. 7 cm.

P30. W. Multiple spiral on the hind-quarters. — Huai. L. 5.8 cm.

P31. K. 10548. — L. 6 cm. An exactly similar piece K. 11071:38.

P32. K. 11290:79.

A deer with its head turned, the body adorned with pear-shapes. Hook broken off. — Huai. Actual length 3.5 cm.

P33. K. 11035:5.

A deer with folded-in fore-legs. On the body, granulation. — Huai. L. 6.3 cm.

P34. W.

A goat-like winged animal. — Huai. L. 8 cm.

P35. K. 12089:8.

Snake-dragon adorned with knobbed comma-spirals. The fore-leg touches the right chin. The agraffe neck and hook lost. — Huai. Actual length 3.5 cm.

P36. W.

Hare. At the base of the agraffe neck there are spirals forming a heart-shape. Gilded. — Huai. L. 7.5 cm.

P 37. W.

Cicada. — L. 7.5 cm.

P 38. K. 11290:63.

Tiger with spirals on shoulder and hind-quarters. — Huai. L. 7.3 cm.

P 39—41:

These specimens are illustrated much enlarged to show the details.

P 39. W. The neck of the agraffe, functioning as the neck of the snake's head on the hook, is realistically scaled. The buck on the agraffe body has multiple spirals on shoulder and hind-quarters. — Huai. L. 3 cm.

P 40. W. — Huai. L. 3.2 cm.

P 41. W. The animal is apparently a tiger. The hook head a dragon. — Huai (?). L. 3.5 cm.

P 42—44:

P 42. K. 11090:13. Multiple spiral on hind-quarters. Granulation line on the snake which supports the agraffe body. — Huai. L. 3.5 cm.

P 43. K. 11091:29. — L. 3.5 cm. *P 44. K. 11090:14.* L. 3.3 cm.

The M. owns six more very similar pieces.

P 45—47:

P 45. W. A specimen of the large group of agraffes picturing a bear-like animal which holds a shield and weapons in its four paws. For a richly documented article on this group by Cheng Te-k'un see *Oriental Art* 1958:2, p. 45 ff. There have been various attempts to connect this motif with early mythological themes. Cheng accepts a theory recently advanced by Liu Ming-shu that it depicts the rebellious potentate Ch'i-yu who battled with Huang-ti at Cho-lu and was defeated. In Han time he would, according to Cheng, have been deified as the God of War. — Be all this as it may, the motif was quite popular and the variations of the picture are many and strongly divergent. There is one specimen, very similar to our *P 45*, with a Han-time inscription in Siao kiao king ko kin wen K. 13, p. 32. — Han. L. 9.5 cm.

P 46. W. A badly corroded specimen of the same kind. — Han. L. 10 cm.

P 47. K. 11035:58. A smaller version. — Han. L. 6.8 cm.

P 48—51:

We shall place here — *faute de mieux* — some specimens of a complicated nature, which give the impression of being highly stylized pictures of some animals. On the first one you can even discern a strongly bended leg with a clawed foot to the left and similarly a clawed foot to the right. Both *P 48* and *49* have a rich granulation in some fields and the former has a comma-shape denoting the hind-quarters(?).

P 48. W. Gilded. — Huai. L. 7.5 cm. *P 49. W.* — Huai. L. 7 cm.

P 50. K. 11034:84. — Huai. L. 7.7 cm.

P51. W. This heavy agraffe, entirely of solid silver, has some affinity with the preceding ones, but the animal picture — if such was at the bottom of the motif — is entirely dissolved. The curl border and the general treatment of the composition evidences a much later date. — Han or later. L. 12.5 cm.

P52—54:

These three agraffes have a superficial similarity with the preceding ones and they likewise appear to be strongly stylized animal shapes. *P52* could be taken for a bovine head with long, curved horns, but in that case the loop to the left cannot be accounted for.

P52. K. 14110. Inlaid with turquoise and gold, the latter mostly lost. — Huai. L. 7.5 cm.

P53. K. 12450. Very similar to the preceding one, but instead of having inlay the lower fields are covered with granulation. — Huai. L. 6.2 cm.

P54. K. 14361. A simplified version of the preceding one. Granulation on the lower surfaces. — Huai. L. 4.5 cm.

P55. K. 11071:22.

This piece would likewise seem to show an animal figure so violently stylized that a detailed analysis is not feasible. — Huai (?). L. 8.2 cm.

P56. K. 10561.

This small agraffe has a snake-dragon (head turned to the right in the middle of our photograph) which encircles a large ball; on the latter there is a round cavity in the centre and four small pear-shaped cavities for turquoise inlay. The part to the right in the photograph is too badly corroded to be deciphered. — Huai. L. 5 cm.

Q

In Group P were described specimens which have a complete animal shape forming the body of the agraffe. There are, however, numerous instances where the agraffe body shows only part of an animal figure: the whole agraffe is an animal representation, the hook constituting the head and the agraffe "body" forming the body of the animal.

Q1—4:

Birds with folded wings:

Q1. K. 14341. A small and elegant agraffe representing a bird, the wings of which are traced by sweeping S curves in low relief. On the breast, between the curves, there is granulation. Bottom flat. — Huai. L. 6.5 cm.

Q2. K. 14103. A heavy specimen which has had a rich gold inlay in narrow lines, most of it now lost. On the flat bottom there is a long inscription (now mostly worn away) in inlaid gold lines, the decipherable characters being in Han script. On the button disc two characters, both unreadable. — Han. L. 15.5 cm.

Q3. K. 11033:25. A simple and badly encrusted specimen. Strongly faceted. Bottom flat. — L. 10.8 cm.

Q4. K. 11071:14. A small bird with striated tail. Strongly faceted. Bottom flat. Button disc square. — L. 4.2 cm.

Q5—18:

Birds with spread wings:

Q5. W. Bird with scaled body and striated tail. — Huai. L. 7.5 cm.

Q6. W. — L. 4.5 cm. *Q7*. W. — L. 4 cm.

Q8. W. — L. 4 cm. *Q9*. W. — L. 8 cm.

Q10. K. 12089:7. Multiple spirals as part of the volute-and-angle motif; bands with parallel raised lines; in the centre a row of granulation. — Huai. L. 5 cm.

Q11. K. 10530. Fig. Quite the same general shape, but the décor is achieved with gold and silver inlay in several variants of the volute-and-angle motif. Whereas *Q10* quite definitely represents a bird, we find here, just where the agraffe body meets the neck, two eyes and a nose in high relief which (if we turn the agraffe with the hook downwards) gives the idea of a T'ao-t'ie-like head over which the bird's tail rises like a kind of plume. — Huai. L. 7 cm.

Q12. K. 11071:20. A simpler version but again a T'ao-t'ie-like head at the base of the neck, turned towards the hook. — L. 5.2 cm.

Q13. K. 11035:6. On the body, close to the neck, two raised circles (for inlay?) which (if the piece is held with the hook downwards) together with a ridge between them gives the impression of a face. — Huai. L. 8.5 cm.

Q14. W. A less elaborate variant of the preceding. — Huai. L. 8.3 cm.

Q15. K. 10599:485. A smaller piece with the same scheme. The granulation and the slantingly striated wings suggest a pre-Han date. — Huai. L. 5.2 cm.

Q15a. ÖM 1/66. On the base of the agraffe neck a roughly incised animal's head. A fine early water patina. Picture considerably enlarged. — Huai. L. 6 cm.

Q16. K. 10527. The same general ideas as on the preceding ones. When turned with the hook downwards a forceful face is visible (eyes, nose, quatrefoil as forehead ornament). — Huai. L. 6 cm.

Q17. W. Again a face shows if the piece is inverted. — Huai. L. 6 cm.

Q18. W. — L. 6.5 cm.

With these last variants we have arrived at representations that lead to contamination with certain other types of a quite different origin, see Group S below.

Q19—36:

Animals, mostly birds, particularly duck, with turned heads. This category is exceedingly large (the M. owns 45 specimens) and we can only select a few illustrative examples. All except the last three are shown enlarged in order to bring out the details.

Q19. K. 10599:471. — L. 6 cm. *Q20*. W. — L. 2 cm.

Q21. W. — L. 3 cm. *Q22*. W. — L. 3.2 cm.

Q23. W. — L. 4 cm. *Q24*. W. — Huai. L. 4.5 cm.

Q25. W. — L. 5 cm. Q26. W. L. 3.8 cm.
Q27. W. — L. 3.5 cm. Q28. W. — L. 3.5 cm.
Q29. W. — L. 2.8 cm. Q30. W. — L. 3.8 cm.
Q31. W. — L. 4 cm. Q32. W. — L. 5 cm.
Q33. W. — Height 2.5 cm. Q34. K. 10556. — L. 2.8 cm.
Q35. K. 11224:75. — L. 2.3 cm. Q36. K. 11071:47. Height 3 cm.

The dates of the specimens belonging to Group Q above cannot be ascertained in the individual cases, except those of a few which have a patently pre-Han décor or have telling inscriptions. Particularly the type 19—36 has lived from Huai through Han and probably much longer (for Han examples of it see K'ao ku hüe pao 1958:2, p. 70 and Shao kou Pl. 48).

R

In Group P a complete animal shape forms the "body" of the agraffe, in Group Q the body of an animal forms the "body" of the agraffe. There are some further cases in which an animal's head forms the "body" of the agraffe.

R1. K. 12346.

This heavy agraffe has for body a dragon's head, which comes very near indeed to that on a mirror stand from Kin-ts'un (White Pl. 46). The back and the sides of the head have a slanting striation. — Huai. L. 11.8 cm.

R2. W.

The dragon's head is here roughly modelled. The hook head and neck have granulation. — Huai. L. 10 cm.

R3. K. 11074:29.

The agraffe body consists of a dragon's head turned towards the hook and biting over the agraffe neck. Long horns sweep back and embrace the bending button stem. The neck has double incisions in four places. — L. 12 cm.

R4. W.

The animal's face is entirely covered with granulation. — Huai. L. 7.5 cm.

R5. K. 11290:52.

The head is here doubled, the mouths holding a clasp. Same granulation as on the preceding piece. — Huai. L. 8.5 cm.

R6. K. 11290:54.

A clumsier variant of the same theme. — L. 7.2 cm.

S

This group is, in fact, but another version of Group R in so far that the agraffe body is formed as the head of an animal. But here we have first an extensive subgroup in which the head is not a realistic rendering of that of a real animal but

a *mascaron*, a Huai and Han derivation from the archaic T'ao-t'ie mask. We know this mascaron from a great many vessels on which it serves as appliqué, often for the fastening of a ring (see, for instance, Senkoku Pls. 4, 31 [Li-yü], 42, 67, 70, 73, 75, 83, 94, 118 [Kin-ts'un]). Here it recurs, in a rich variety of formulations, as *agraffe* body.

There is further — third subgroup — another head which is not, as a rule, applied as a mascaron but which has a strong affinity with the former. Whereas the mascaron of T'ao-t'ie descent has horns (pointedly rising, S-curved rising, C-curved) as distinct from the chin line, we find here a face with eyes and nose — often the typical rolled-up nose of the Huai version of the T'ao-t'ie see *S65, 66* below (a good example of this feature on the Li-yü vessel Senkoku Pl. 7) — but otherwise only a pair of large, pointed ears. Since it is mostly turned towards the long neck and hook of the *agraffe*, it has often been defined as an “elephant” head. But we have it also turned away from the hook, as in *S64* below and there it is surely not an elephant head. In the *S65, 66* just mentioned it is clearly shown that the animal's nose is precisely the rolled-up feature in the picture and that consequently the neck and the hook of the *agraffe* cannot here represent an elephant's trunk. Furthermore, we find the same head finely executed on the handle of a Huai-style Ting in the Museum (see BMFEA 24, Pl. 13) and there, far from being an elephant's head, it is clearly a variant of the T'ao-t'ie-mascaron motif.

In short, whereas in Group R the heads that formed the *agraffe* body were more or less realistic representations of real animals, in our Group S here the “heads” that form the *agraffe* body, both the horned (*mascaron*) type and the Large Ear type are fancy creatures with a wholly decorative purport.

First subgroup:

We shall describe here a number of *agraffes* which are definitely the T'ao-t'ie-derived *mascaron* type, many of them strongly stylized and fancifully embellished but still undoubtedly closely allied.

S1—12:

Pointed horns:

- S1.* K. 10524. — Huai. L. 8.2 cm. *S2.* W. — Huai. L. 5 cm.
S3. K. 12458. — Huai. L. 5.5 cm. *S4.* K. 11000:553. — Huai. L. 4.8 cm.
S5. K. 14355. — Huai. L. 4 cm. *S5a.* K. 10602:151. — Han. L. 4.3 cm.
S6. W. — Han. L. 6.5 cm. *S7.* W. — L. 4.5 cm.
S8. K. 12441. — Huai. L. 3.5 cm. *S9.* W. — L. 3.5 cm.
S10. K. 11071:42. — L. 6.7 cm. *S11.* K. 10750. — Huai. L. 6 cm.
S12. K. 122440. The horns formed as two snakes but the T'ao-t'ie is still quite clear. — Huai. L. 5.3 cm.

S13—35:

C-shaped horns:

- S13.* K. 12442. — Huai. L. 4.7 cm.

- S14.* W. The horns formed as two violently contorted snakes. — Huai. L. 12 cm.
S15. W. Closely akin to the preceding (snakes). — Huai. L. 8 cm.
S16. W. — L. 3.7 cm. *S17.* K. 12090:107. — Huai. L. 6 cm.

A second exactly similar piece K. 14114; a third, slightly damaged K. 11000:554.
S18. K. 12454. Four snakes combined to form a T'ao-t'ie head. — Huai. Actual length 5.5 cm.

- S19.* K. 12089:9. — Huai. L. 6 cm.
S20. K. 10547. Knobbed comma-spirals as horns. — Huai. L. 6 cm.
S21. K. 11035:22. — Huai. L. 4.3 cm.
S22. K. 11074:30. Strong comma-spirals. — Huai. L. 4 cm.
S23. K. 12090:6. — Huai. L. 5.3 cm. *S24.* K. 11000:556. — Huai. L. 7.8 cm.
S25. K. 11033:26. Fig. — Huai. L. 13 cm.
S26. W. Exactly similar to the preceding one. — Huai. L. 13.5 cm.
S27. W. — Huai. L. 6 cm.
S28. W. — Huai. L. including disc 7.5 cm.

An exactly similar piece K. 14097.

- S29.* K. 12099:2. — Huai. L. 4.3 cm. *S30.* K. 12225. — Huai. L. 7 cm.
S31. W. — Huai. 5.5 cm.
S32. W. The appendage on the agraffe neck is a unique feature. — L. 9.5 cm.
S33. K. 11071:39. — L. 7.8 cm. *S34.* K. 10599:486. — L. 4.5 cm.
S35. W. Two snakes form the horns. Richly granulated. — Huai. L. 5.3 cm.

Second subgroup:

Here there is still a reminiscence of the T'ao-t'ie mascaron, but only incoherent remnants, often mere suggestions, and the various features are often wildly stylized.

S36—63:

- S36.* K. 11033:36. — L. 6.8 cm. *S37.* K. 11290:105. — L. 4.7 cm.
S38. W. — L. 3.5 cm. *S39.* K. 10549. — L. 5.7 cm.
S40. W. — L. 4.7 cm. *S41.* W. — L. 3.3 cm. *S41a.* W. — L. 3.5 cm.
S42. K. 12445. Two unreadable, clumsily scratched characters on the neck. The specimen has a beautiful light-green water-patina of the "Shou-chou" kind. Period uncertain. — L. 5.7 cm.
S43. W. — L. 8 cm.
S44. K. 12453. Two back-to-back dragons form the horns; they are adorned with volute-and-angle figures. — Huai. Actual length 5 cm.
S45. K. 10599:495. Two snakes form the horns. Volute-and-angle figures. — Huai. L. 6.5 cm.
S46. W. Two snakes form the horns, here rising parallel. Richly granulated. — Huai. L. 6 cm.

An exactly similar specimen K. 11000:565.

- S47.* W. Picture reduced to the S-shaped horns only, here formed by two snake bodies, which have a central score on the back between lines of granulation. — Huai. L. 6 cm.

S48. K. 11276:129. Granulation, parallel slanting lines, squared spirals. — Huai. L. 4.2 cm.

For a simplified version of this type found in a Han grave see K'ao ku hüe pao 1957, p. 149.

S49. K. 12456. — Huai. L. 5.7 cm.

S50. W. Similar to the preceding one. — Huai. L. 5.5 cm.

S51. W. Pear-shapes in several places. — Huai. L. 6 cm.

S52. W. Granulation lines. — Huai. L. 4.5 cm.

S53. K. 11390. Here again two crudely made snakes form the horns. — L. 6.3 cm.

S54. W. Two snakes with a score along the back between granulation bands. — Huai. L. 6 cm.

S55. W. Between the horns, instead of the T'ao-t'ie features there is a clumsily formed cicada (cf. the following pieces). Knobs at the base of the horns. — Huai. L. 5 cm.

S56. W. Same motif as in the preceding. — Huai. L. 3.5 cm.

S57. W. The cicada is very elaborate. Two snakes form the horns, their heads visible flanking the fore-part of the cicada. — Huai. L. 3.7 cm.

S58. W. Like the preceding, with slight variations. — Huai. L. 4 cm.

W. has one more of the same kind, more encrusted.

S59. K. 12280. Like the preceding, but the button disc smaller. — Huai. L. 3.5 cm.

S60. K. 10599:492. Two roughly sketched snakes form the C-shaped horns of the T'ao-t'ie. — Huai (?). L. 3.7 cm.

S61. K. 11071:40. Two long, winding, S-shaped snakes form the outline of a mascaron and within the loops of their bodies there are small raised rings with gold inlay. The snakes are granulated. — Huai. L. 5.2 cm.

S62. K. 11090:10. Similar to the preceding, profusely decorated with raised rings for inlay (inlay now lost). — Huai. L. 3 cm.

S63. K. 12090:8. Here the horns have coalesced and together form a bow, nearly closed into a ring at the end of the agraffe. Granulation. — Huai. L. 4.5 cm.

Third subgroup:

We shall describe here the "Large Ear" category which, as stated above, is largely analogous to the mascaron category.

S64. W.

In this instance the head is turned away from the hook, an unusual feature. — L. 5 cm.

An exactly similar piece in the M., K. 11276:128.

S65—71:

S65. W. Granulation line above the eye. A very similar piece was excavated in a pre-Han grave in Ch'ang-tê Tê-shan in Hunan (K'ao ku 1963:9, p. 469). — Huai. L. 5 cm.

S66. K. 12089:6. The rolled-up T'ao-t'ie-like nose is evident here, as on the preceding piece. The hook large, with a snake's head. — L. of the agraffe proper 2 cm.

W. has one specimen and M. one (K. 12089:4) very similar, with large, round button discs.

S67. K. 12089:3. Inside the ear parallel lines running in several directions. On the hook head raised rings for inlay (this now lost). — Length of agraffe proper 2.8 cm.

S68. K. 10599:503. Similar to the preceding. The agraffe neck broadened out. — Length of agraffe proper 2.5 cm.

S69. W. An even stouter agraffe neck. — Length of agraffe proper 3 cm.

S70. K. 10599:504. A simpler variant; observe the placing of the button. — L. 3.8 cm.

S71. W. Similar to the preceding. — L. 3 cm.

S72. K. 11033:37.

A beautiful agraffe which demonstrates the close affinity of this "Large Ear" group with the mascaron group. The ears are the same as on the preceding specimens, but they belong to a regular though, as usual, stylized T'ao-t'ie. At the top two tiny horns protrude and join the raised margin of the ears, forming regular knobbed spirals; and below, on the sides of the rolled-up nose, the raised lines which form the corners of the mouth likewise join the margin of the ears in similar knobbed spirals. The ears have granulation. — Huai. Length of the agraffe proper 4.5 cm.

S73, 74:

S73. W. — L. 9 cm. *S74.* K. 11290:77. — L. 4.5 cm.

S75—77:

S75. K. 12446. Granulation on the ears, slanting parallel lines on the top projection. — Huai. L. 5 cm.

S76. K. 11033:38. — Huai. L. 2.8 cm. *S77.* W. Silver. — Huai. L. 8.3 cm.

These agraffes are interesting because they show a style connection with another set: *Q16—18* above, which represents birds with spread wings. If we turn our *S75—77* with the hook up, we obtain pictures very similar to those in *Q16—18*; there, on the other hand, we found that if we turned the pieces *Q16—18* with the hook down, we had an animal's (T'ao-t'ie) face with a kind of plume on top, much reminiscent of our *S75—77*. The reason why we have placed our *S75—77* here in Group S, however, is because with the hook turned downwards they fit in exactly and nicely with our group of "Large Ear" agraffes. In short, the two types of composition, though of different fundamental purport, contaminate and result in strongly analogous pictures. Such contaminations are well known in pre-Han art. Thus, for instance, on certain Huai mirrors there is a regular quatrefoil motif in the centre

and at the same time the petal is worked into and serves as the body in a long-drawn-out motif of bird origin (BMFEA 13, Pl. 23, Fig. C 76, compared with Pl. 20, Fig. C 59). It is necessary to keep this phenomenon in mind when studying the following specimens.

S78—82:

S78. K. 14104. Wholly gilded, the spiral décor on the ears made in punched granulation lines; two cavities for inlay have lost their content; on the agraffe neck there is likewise a granulation line. Just as in the case of *S75—77* above, we find that if the agraffe is held with the hook upwards, we have the motif of a bird with spread wings. But there is an interesting difference. Just as on *S75—77* and likewise on *Q16—18* above, there is here as well a T'ao-t'ie-like face in the centre. But whereas on those specimens that face is turned towards the agraffe hook (visible when the hook is held downwards) and placed where the agraffe body meets the agraffe neck, here in *S78—82* it is turned away from the hook and placed at the very end of the agraffe body (visible when the hook is held upwards); it has a pear-shaped cavity (inlay now lost) as forehead ornament. — Huai. L. 5.5 cm.

S79. W. Very similar to the preceding. — Huai. L. 5 cm.

S80. W. The shape of the ears stiffer. — Huai. L. 5 cm.

S81. K. 12090:5. A simplified variant. — Huai. L. 5.5 cm.

S82. W. A kindred type, granulated on the ears. — Huai. L. 3 cm.

S83—88:

In these specimens the more or less wing-like ears are turned with the points downward.

S83. W. The large pear-shaped cavity has lost its inlay. Gilded. — Huai (?). L. 4 cm.

S84. K. 10599:483. The turquoise inlay on the ears is now mostly lost. Likewise the inlay in the pear-shaped cavity. — L. 3 cm.

S85. K. 11211:59. Of the central face (still turned away from the hook) there remains only the two eyes and the forehead pear-shape, all in relief. — L. 3.8 cm.

S86. K. 12290. The central face is here turned towards the hook; we can discern the rolled-up nose and the eyes flanking the curious right-angled feature in the middle. — L. 4 cm.

S87. K. 12089:2. A simplified variant. Spirals on the ears. — L. 3 cm.

S88. K. 12099:1. Some undecipherable characters on the agraffe neck, clearly, however, in pre-Han script. — Huai. L. 6.8 cm.

Fourth subgroup:

We have here some agraffes which have a close affinity with the third subgroup above, though the latter had mainly small, often tiny specimens, whereas our fourth subgroup has large, though not very heavy ones, the bottom being strongly concave. The button is placed under the centre of the agraffe body. There is the

same double nature as in the third subgroup. If held with the hook downwards, we see a strong-featured T'ao-t'ie face with a more or less plume-like projection above. The cause of this projection appears if we turn the agraffe with the hook upwards: there is then the outline of a bird (the hook forming the head) with folded wings and a long tail. On many specimens of this type there is the same "chip-carving" technique as in Group N above, and in all probability it mainly belongs to the pre-Han era.

S89—92:

S89. K. 11000:540. Here we find, besides a fully sculptured T'ao-t'ie with long curved horns, two well modelled wings and the tail of a bird. — Huai. L. 11.5 cm.

S90. K. 11000:545. Wholly gilded. The bird elements less conspicuous. — Huai. L. 11 cm.

S91. K. 10579. Wholly gilded. — Huai. L. 12 cm.

M. owns an exactly similar one, K. 10580.

S92. K. 11000:544. A circular cavity has had inlay as forehead ornament, now lost. Gilding now almost obliterated. — Huai. L. 10.5 cm.

T

We shall describe here two small groups which may or may not have a genetic connection with some types in Group S; and also a small group which may have some connection with Group B above.

T1—6:

Ring-ended agraffes:

We saw under *S63* a specimen on which the horns of a rudimentary T'ao-t'ie figure have coalesced and together form a bow, nearly closed into a ring, at the end of the agraffe body. We have here in *T1—6* a group with this "ring" motif taken up, yet no longer as joined horns but as a top ornament above a small T'ao-t'ie-like head with tiny, sharp-pointed horns; subsequently, even this small face has been lost and the ring alone survives.

T1. K. 10551. A very clear T'ao-t'ie head. The ring has a granulation line. — Huai. L. 4.3 cm.

T2. W. Very similar, but an extra, straight horn between the curved ones. — Huai. L. 4 cm.

T3. W. The rolled-up nose emphasized. Granulation both on the ring and on the chin of the face. — Huai. L. 6.5 cm.

T4. K. 11276:132. Similar to the preceding, but on the ring parallel lines slanting alternately to the left and to the right. — Huai. L. 6.3 cm.

T5. W. Of the face hardly more than the nose preserved. On the ring, connected spirals ("running-dog" pattern). — Huai. L. 8 cm.

T6. W. The ring alone preserved. — L. 6 cm.

Both W. and M. have several more pieces like one or other of those above.

T7—17:

T-shaped agraffes:

In Group S we have two specimens (*S73*, *74*) where the picture of the "Large Ear" animal is strongly simplified, the ears alone remaining and protruding as two large, almost horizontal flaps. It would seem that the following types have some affinity with this *S73*, *74* type, particularly since the first piece in our series below has a trace of a rolled-up mouth. Several of them have a beautiful, light-green water-patina of an early kind. But a dating of the group is not feasible since no décor comes to our aid.

Rounded ends of the top bars:

T7. W. — L. 4.5 cm. *T8*. W. — L. 4.5 cm.

T9. W. — L. 8.5 cm.

Straight-cut ends of the top bars:

T10. K. 10599:462. — L. 4.5 cm. *T11*. K. 12351. — L. 5.5 cm.

T12. W. — L. 4.5 cm. *T13*. K. 10599:481. — L. 3.2 cm.

T14. K. 10694:2. — L. 7.5 cm. *T15*. W. — L. 4.5 cm.

Rounded ends:

T16. W. — L. 3.5 cm. *T17*. K. 10663:2. — L. 4.4 cm.

T18—30:

In Group B above — long, uniformly slender agraffes with flat bottom — we have a specimen, *B8*, which deviates somewhat from its group in that it has a slightly widening middle part and has this widening emphasized by three transverse ridges. Here, in the category *T18—30*, we have some specimens which come very close to the type *B8* and may have a genetic connection with that type. They are, however, different from it in that they are much more strongly profiled and that their end is more strongly broadened out, all of which gives the piece a somewhat baluster-like appearance. Incidentally, the body of this agraffe type tallies closely in shape with a well-known category of Huai-time finials, e.g. White, Pl. 73 (Kin-ts'un).

The pieces *T22—29* are illustrated enlarged.

T18. K. 10633:2. — L. 9 cm.

T19. K. 10600:83. Pale-green water-patina. — L. 5.5 cm.

T20. K. 11003:1046. — L. 9.2 cm. *T21*. K. 11035:99. — L. 5.4 cm.

T22. W. — L. 5 cm. *T23*. W. — L. 7 cm.

T24. W. — L. 6 cm. *T25*. W. — L. 6.5 cm.

T26. W. Incised pattern of spirals and acute-angled triangles — this latter is characteristic of an important group of Han-time bronze objects. — Han. L. 7.5 cm.

T27. W. — L. 6 cm. *T28*. W. — L. 6.5 cm.

T29. W. — L. 4.5 cm.

T30. K. 11211:69. Possibly Han but probably later. — L. 6.3 cm.

U

We shall now pass on to a group which is extremely large and is represented by scores of specimens in our collections. In taking them up, we shall first have

to revert to our large Group C. That group comprises agraffes with a more or less elongated body, the latter not set off against the neck but continuing in an unbroken line, the shape of the body being "tapering-oval"; the surface is convex, the bottom flat.

In the agraffes of Group U we find quite the same characteristics, and they could very well have followed as a subgroup of Group C. It has seemed proper, however, to postpone their description and make them a group of their own, since they are unlike the C agraffes in two respects. On the one hand, they are mostly bare, without décor of any kind — the exceptions are fairly few; on the other hand, and more important, they constitute so to speak a "miniature" class corresponding to the larger and stouter C agraffes. If they are sometimes fairly long, they are always very thin and light; the majority are quite small and it has seemed suitable to describe them next after the S and T groups in which (except in a few limited subgroups) the agraffes are small or even tiny.

The agraffes of the U types have had a long life-time. We have this attested through finds in pre-Han graves (Er li kang Pl. 26; K'ao ku hüe pao 1954:8, p. 154; Ch'ang-sha Pl. 19; Lo-yang Chung-chou p. 104; K'ao ku 1962, p. 625; K'ao ku hüe pao 1957:3, p. 84); on the other hand, by finds in Han graves (Lo-yang Shao-kou Han Pl. 48; K'ao ku hüe pao 1958:4, Pl. 6) and various pieces with Han inscriptions in Siao kiao king ko kin wen K. 13. How far they continued in post-Han time we cannot at present ascertain.

The specimens in M. and W. being so numerous, we can only select a few examples:

U1—17:

The button placed very near the end of the agraffe; this being the case also in 7—17, where, however, it does not show in the photograph. U1—4 have the pictures enlarged.

- U1. W. — L. 6.5 cm. U2. W. — L. 6 cm.
U3. W. — L. 5.5 cm. (silver) U4. W. — L. 5.5 cm.
U5. K. 11011:2. Strongly faceted. — L. 6 cm.
U6. K. 11007:4. — L. 4.3 cm. U7. K. 11211:59. — L. 5.2 cm.
U8. K. 12457. Multiple spirals, some of them forming part of volute-and-angle figures; a miniature corresponding to agraffe C29 above. Very light. — Huai. L. 7.5 cm.
U9. K. 12443. A fine light-green water-patina. — L. 5 cm.
U10. K. 11007:3. Volute-and-angle figures in thin relief threads. — Huai. L. 5 cm.
U11. K. 10657:15. Very light. — L. 8.5 cm. U12. K. 10599:470. — L. 7.6 cm.
U13. K. 10599:491. Has had a pattern in incised lines of combined volute-and-angle figures, now badly corroded. — Huai. L. 4.7 cm.
U14. K. 10599:489. A partly effaced pattern in incised lines of combined spirals around a central pear-shape. — Huai. L. 4.5 cm.
U15. K. 12285. On the reverse of the button disc a pattern of combined spirals around a central circle. — Huai. L. (with disc) 6 cm.
U16. K. 11211:60. — L. 4.3 cm. U17. K. 10243:5. Faceted. — L. 5 cm.

U 18—50:

The button placed further in, yet still not very far from the end of the body; this being the case also in *U 30—50*.

- U 18*. W. — L. 6 cm. *U 19*. K. 10694:8. — L. 5.7 cm.
U 20. K. 10233. — L. 6.5 cm. *U 21*. K. 10161:1. — L. 6 cm.
U 22. W. — L. 5 cm.
U 23. W. Scales and granulation on the neck. — Huai. L. 6.5 cm.
U 24. W. — L. 7 cm. *U 25*. W. — L. 4.5 cm.
U 26. W. — L. 6 cm. *U 27*. W. — L. 6.7 cm.
U 28. W. — L. 4.5 cm. *U 29*. K. 10599:467. — L. 7.2 cm.
U 30. K. 10599:472. — L. 6.5 cm. *U 31*. K. 11003:1066. — L. 6 cm.
U 32. K. 10608:2. — L. 7.5 cm. *U 33*. K. 10599:455. — L. 7.2 cm.
U 34. K. 10624:2. — L. 5.9 cm. *U 35*. K. 10602:161. Faceted. — L. 7.5 cm.
U 36. K. 11007:2. — L. 6.7 cm. *U 37*. K. 10599:452. — L. 6.5 cm.
U 38. K. 11263:2. A miniature corresponding to agraffe C 30 above. — Huai. L. 5.7 cm.
U 39. W. A T'ao-t'ie head with very long horns. Between them a heart-shape (petal?) and, above, some V figures. — Huai. L. 4.5 cm.
U 40. K. 11003:1059. — L. 5 cm. *U 41*. K. 11003:1054. — L. 5.5 cm.
U 42. K. 11211:54. — L. 6 cm.
U 43. K. 10599:454. A light-green water-patina of an early type. — L. 6.7 cm.
U 44. K. 11211:55. — L. 6.2 cm.
U 45. K. 10599:484. A rudimentary T'ao-t'ie figure. — Huai. L. 5 cm.
U 46. K. 10660:2. Faceted; fairly heavy. — L. 7.2 cm.
U 47. K. 10602:162. — L. 4.5 cm. *U 48*. K. 10007:5. — L. 4.2 cm.
U 49. K. 11003:1057. — L. 5.2 cm. *U 50*. K. 10694:17. — L. 3.5 cm.

U 51—64:

The button placed approximately in the centre of the agraffe body; this being the case also in *58—64*.

- U 51*. W. Affined to the "bird" group (e.g. *Q 25*) above, though only with a slight suggestion of this being so. — L. 8.5 cm.
U 52. W. — L. 9.5 cm. *U 53*. W. — L. 10 cm.
U 54. W. — L. 4.5 cm. *U 55*. W. — L. 11 cm.
U 56. K. 10666:2. — L. 6.3 cm. *U 57*. K. 11211:51. — L. 6.7 cm.
U 58. K. 10599:441. — L. 9.5 cm.
U 59. K. 10599:435. Fig. An incised pattern of compound spirals; akin to agraffe C 28. — Huai. L. 9 cm.
U 60. K. 11007:1. — L. 7.7 cm. *U 61*. K. 11035:31. — L. 8.2 cm.
U 62. W. — L. 7.5 cm. *U 63*. K. 10599:475. — Huai (?). L. 6.3 cm.
U 64. K. 12094:5. — Huai. L. 3.5 cm.

V

This is a considerable group which has a small circular body. Some of the pieces show a certain affinity with earlier groups, others are quite independent. The

majority have this round body strongly convex, so that they are thick and heavy for their size; bottom always flat. A few have thin bodies which, though very slightly convex, come near to being mere discs; bottom slightly concave.

First subgroup:

V 1—6:

The body fully hemi-spherical.

V 1. K. 14313. A very sturdy agraffe which reaches a height of 1.8 cm above the button disc. — L. 4.5 cm.

V 2. K. 10692:11. — L. 6.2 cm.

V 3. K. 10600:82. Agraffe neck widened and thickened towards the body. — L. 5 cm.

V 4. K. 12089:5. — Length of agraffe proper 2 cm.

V 5. K. 11211:62. — L. 3.5 cm.

V 6. K. 11035:47. Though it is not clearly visible in our photograph, the part from the agraffe end to a line just below the T'ao-t'ie eyes forms a perfect hemisphere, the spirals marking the nose being placed on the meeting-point of agraffe neck and body. The specimen is, of course, closely akin to the mascaron group described under S above. — Huai. L. 4.7 cm.

V 7—12:

The body less thick, forming about a third of a sphere.

V 7. K. 10602:159. (Body quite round). — L. 5.2 cm.

V 8. K. 10552. — L. 4.2 cm. *V 9.* W. — L. 7 cm.

V 10. K. 11003:1062. — L. 3.8 cm.

V 11. K. 12094:3. (Body quite round). Akin to Group *Q 19—36* above (birds with turned heads). — Huai. Length of agraffe proper 4 cm.

V 12. K. 12089:1 (Body quite round). Like the preceding, akin to the bird agraffes. — L. 3.3 cm.

V 13. K. 10660:4.

The body here is not round but a kind of playful modification of the idea in the foregoing; it is achieved by faceting, in four planes. — L. 5.5 cm.

V 14—18:

Body thin and slightly convex.

V 14. W. — L. 10.2 cm.

V 15. W. The décor is based on the motif of the eye-beads (extensively studied by Seligman and Beck in BMFEA 10). — Huai. L. 6 cm.

V 16. K. 11211:63. The same motif as on the preceding. — Huai. L. 5 cm.

V 17. K. 10560. A simple specimen of the circular disc category. — L. 4.7 cm.

V 18. K. 10555. The décor is an animal figure, too corroded to be interpreted. — L. 3.2 cm.

V 19, 20:

V 19. K. 14108. The end part of the body has two concentric circular bands connected by a series of small bars; resting on these, in the centre of the body, one more circular band; below this again part of a circular band, within which is a rudimental T'ao-t'ie face. The whole of this complicated structure rests on the back of what appears to be a tortoise figure (head turned away from the hook). Granulation lines *passim*. — Huai. L. 5.5 cm.

V 20. W. Quite similar to the preceding, slightly more corroded. — Huai. L. 6 cm.

V 21. K. 11003:1061.

A round disc held by a climbing monkey. This disc has quite the same décor scheme as a class of mirrors of the 3rd c. B.C. (BMFEA 13, Pls. 66, 67). For a very analogous agraffe from Kin-ts'un see White, Pl. 58. — Huai. L. 6.8 cm.

X

Varia:

Both W. and M. have a number of agraffes showing human figures in various attitudes and situations. To date these specimens is highly hazardous; most of them appear to be post-Han and will not be included in the present paper. We shall only illustrate two of them.

X 1. K. 14339.

The sitting man holds a ball in his right hand. The hair-knot closely resembles that on a sculpture of a kneeling man from Kin-ts'un (White Pl. 82). The patina of this piece is light-green of an early character. — Huai. L. 4.8 cm.

X 2. W.

Picture enlarged. The treatment of the legs is exactly like the preceding. For the hair cf. White Pl. 81. — Huai. L. 6 cm.

X 3. W.

A large agraffe in the shape of an oblique T. An animal is crouched on the meeting-point of stem and bar. The T is undoubtedly inspired by the motif of oblique T's (derived from the archaic pattern Interlocked T's) which is common on various classes of Huai mirrors. It is true that on our agraffe the ends of the top bar point in opposite directions, but in His Majesty's collection there is a closely analogous piece (Palmgren Pl. 30) on which the ends both point downwards, as on the mirror T's. — Huai. L. 11 cm.

X 4—6.

These highly unusual agraffes give the impression of being fairly early, but their date is quite uncertain.

X 4. W. — L. 12.5 cm. X 5. W. — L. 9 cm.

X 6. W. The agraffe is entirely hollow. — L. 13.7 cm.

X7. W.

Picture enlarged. This unusual type is known from Eumorfopoulos Pl. 38. On that specimen the small projection close to the agraffe neck is in the form of a snake's head. The purport of the composition and its date are quite problematical.
— L. 9.5 cm.

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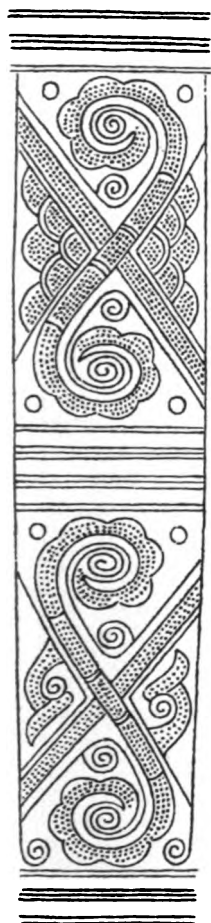
A 1



A 2



A 3



A 4
W



A 7



A 9



A 6



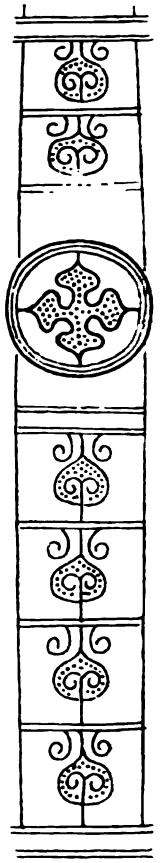
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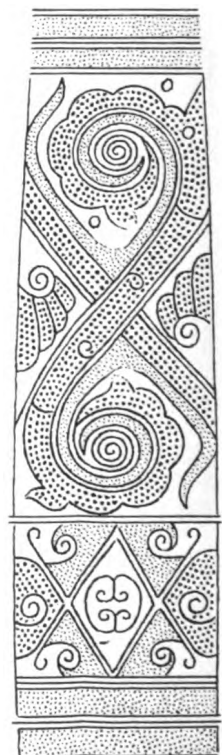
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A 13
W



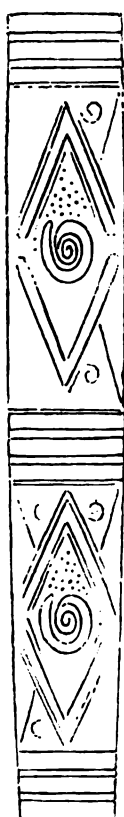
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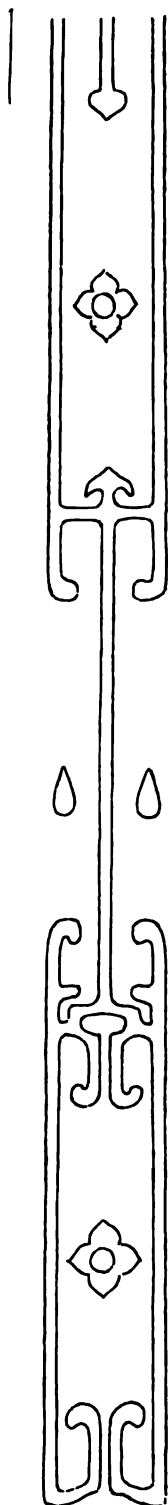
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A 17



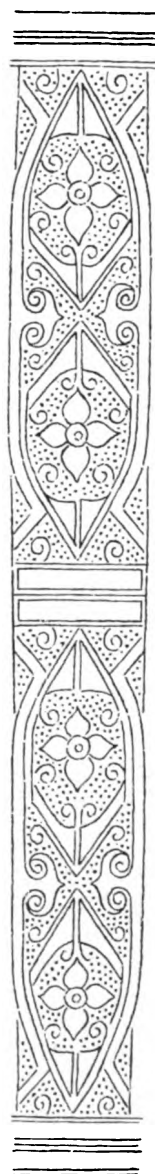
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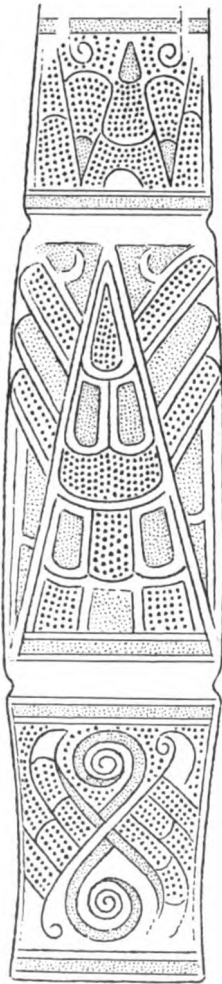
A 20



A 25



A 24
W



B 9
W



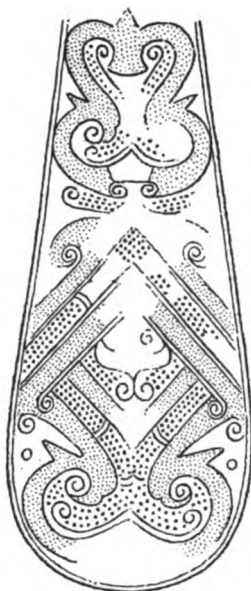
B 13
W



C 1



C2



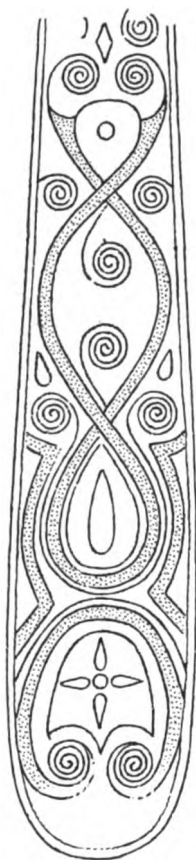
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C3



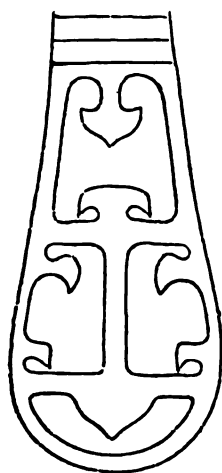
C6
W



C 21



C 22
W



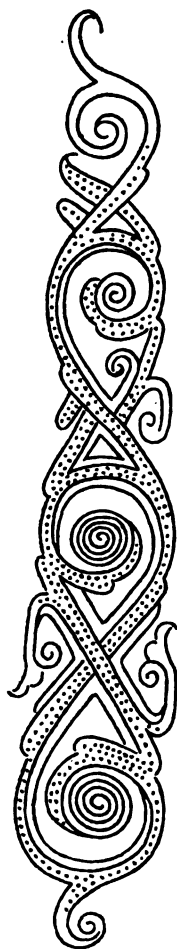
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W



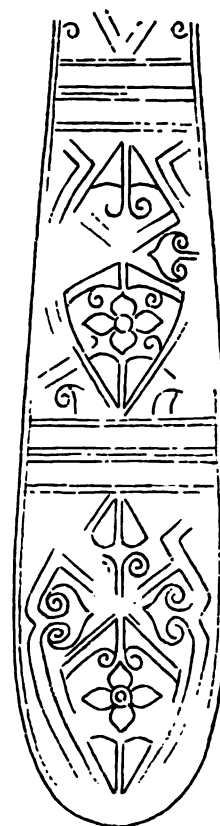
C 19



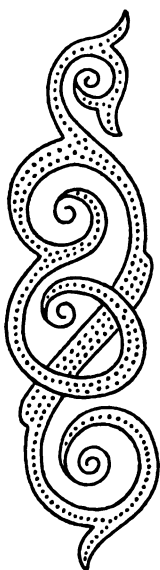
C 23
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C 24



C 28



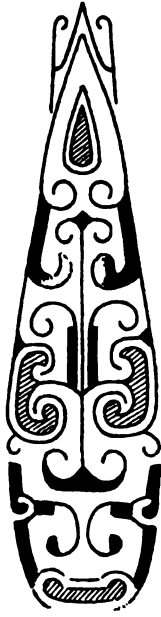
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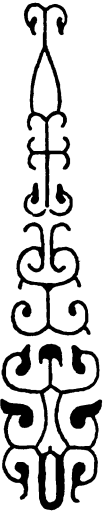
C 31
W



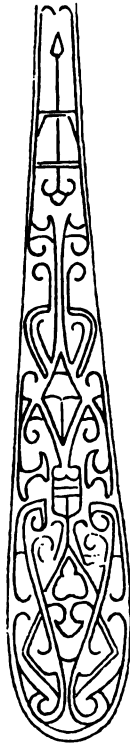
D1
W



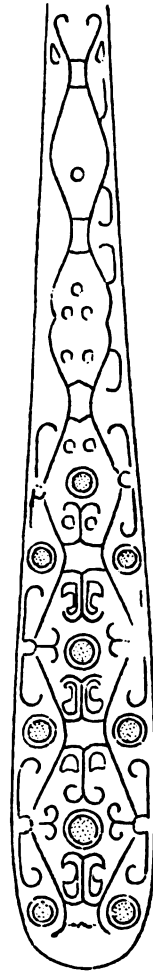
D2



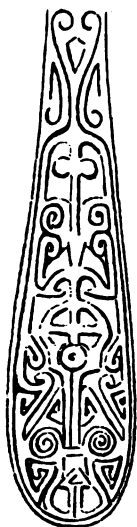
D3
W



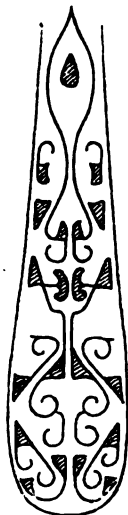
D8



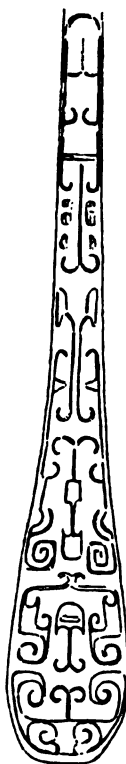
D7



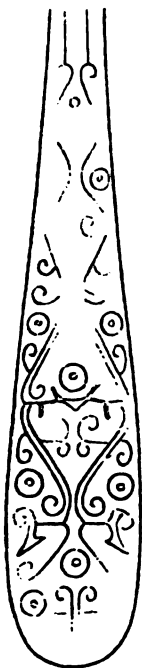
D 9



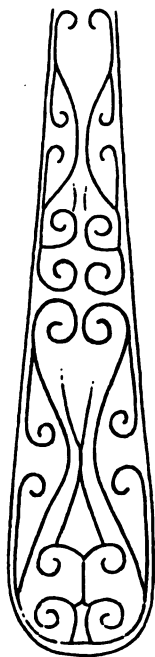
D 10



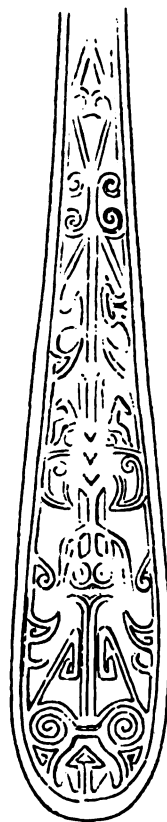
D 11



D 12



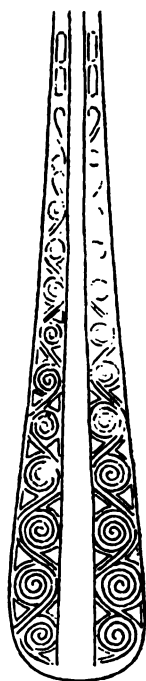
D 13



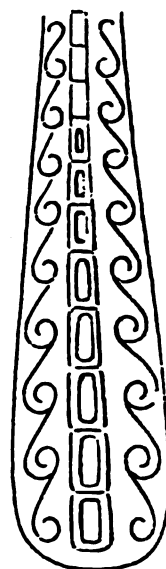
D 14



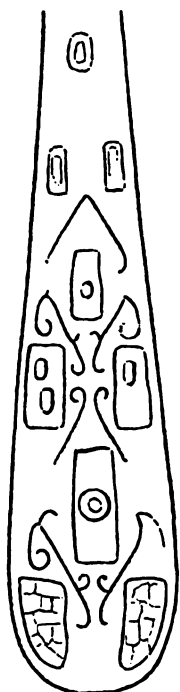
E 2



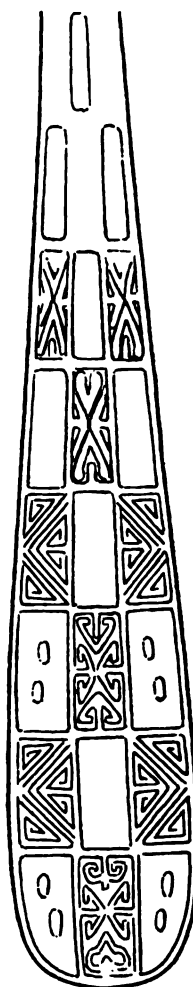
E 3



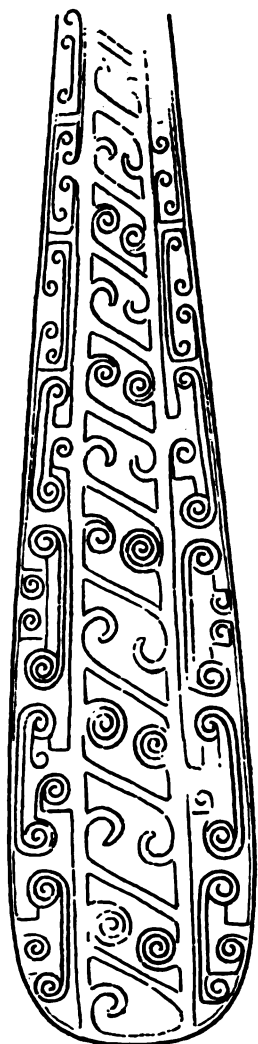
E 5



E 9



E 11



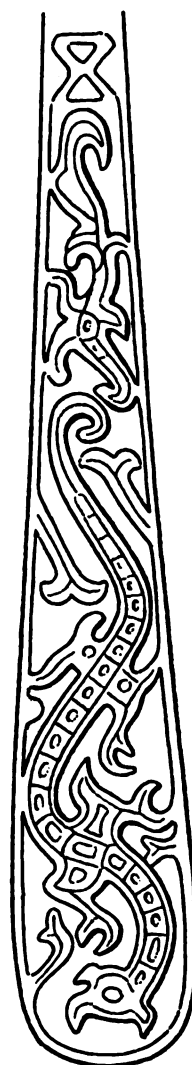
E 12



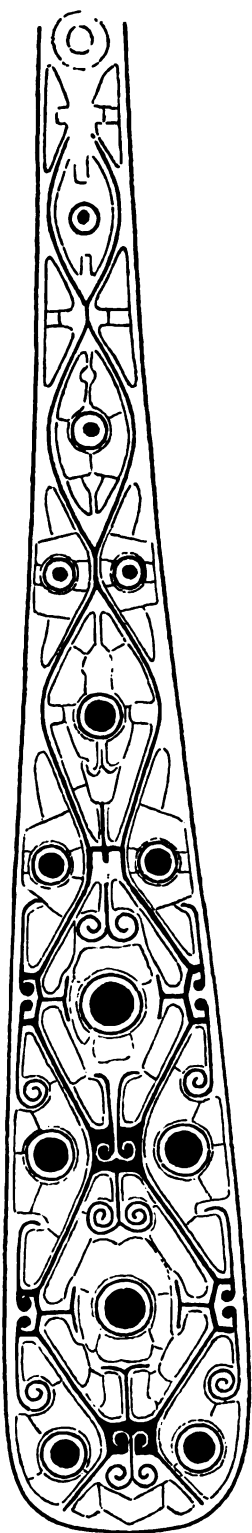
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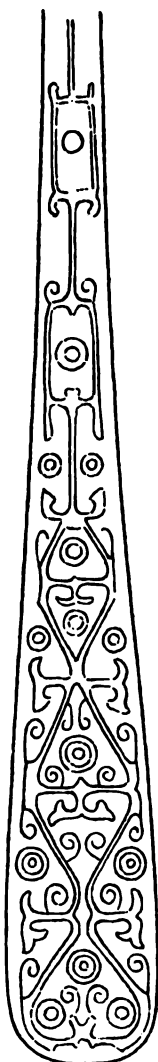
E 17



E 18



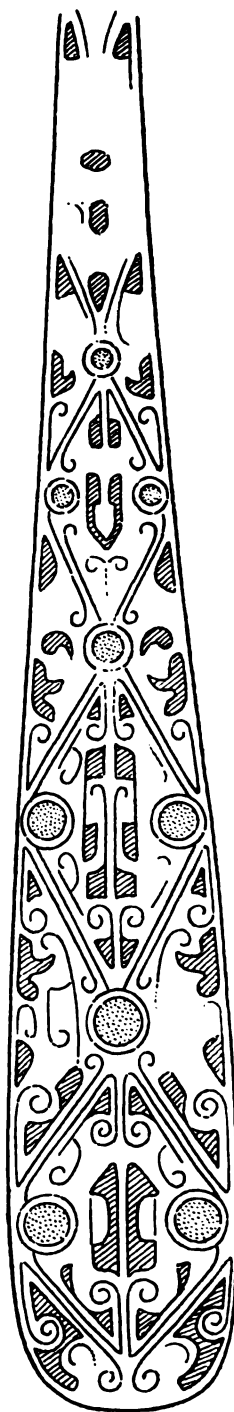
E 20
W



E 36



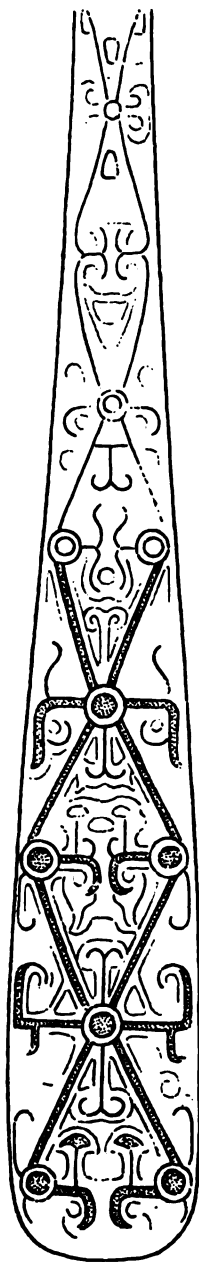
E 37



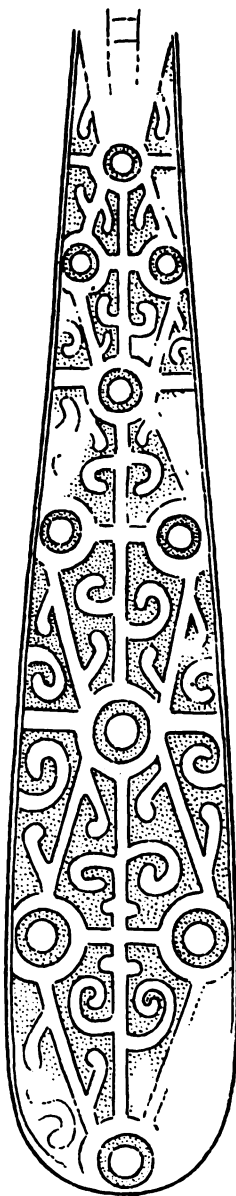
E 41



E 45



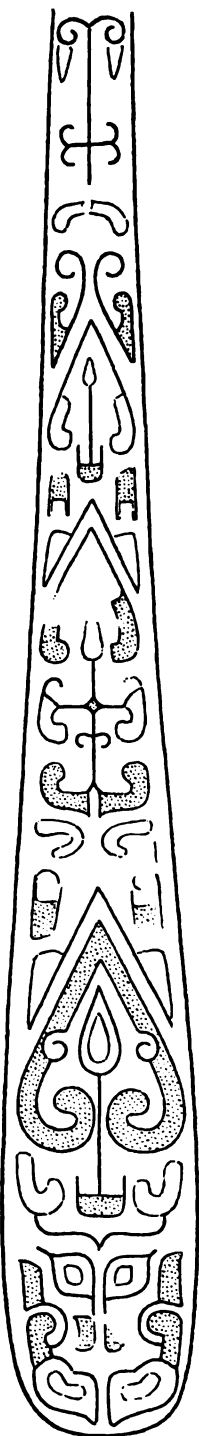
E 42



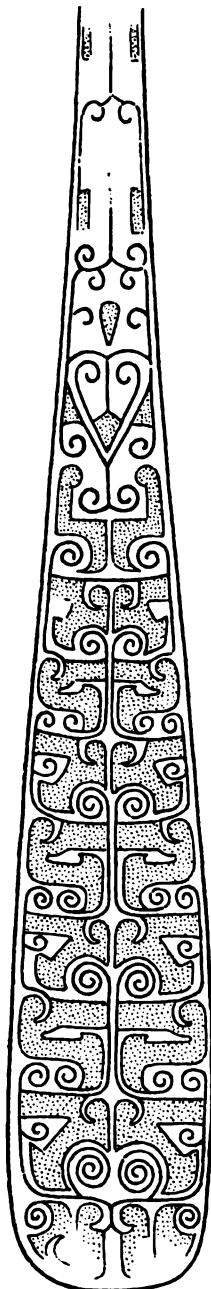
E 46



E 47



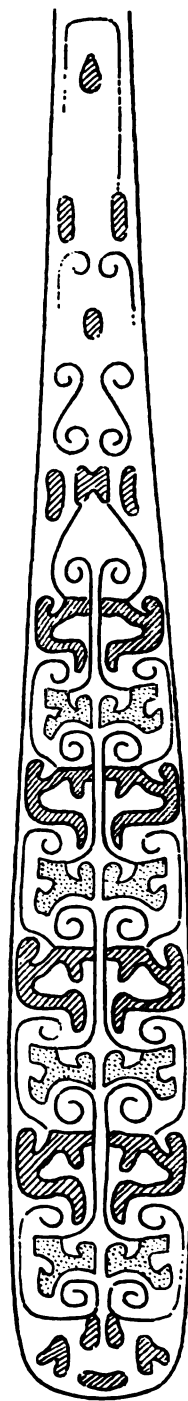
E 49



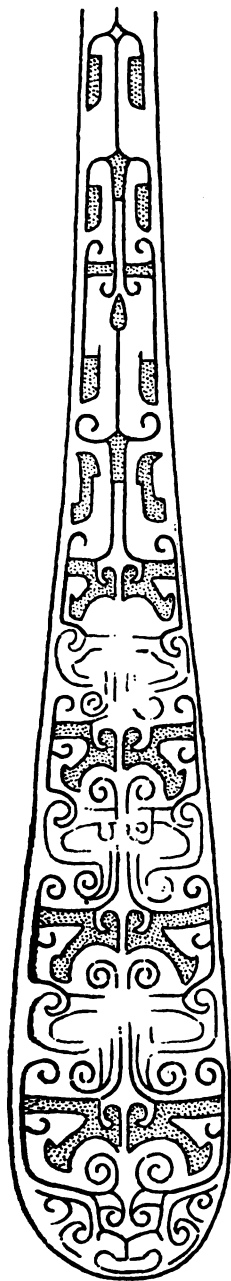
E 50



E 48



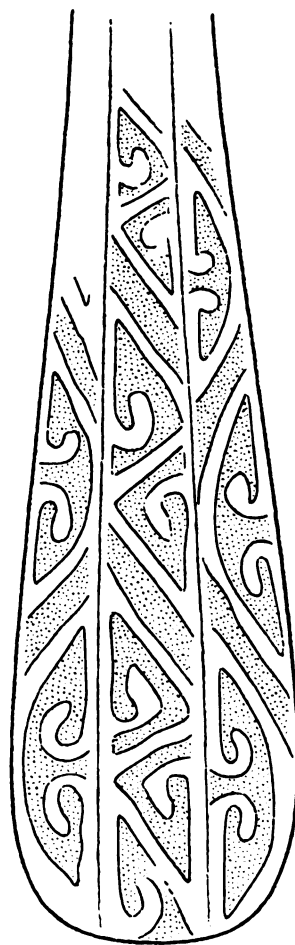
E 51



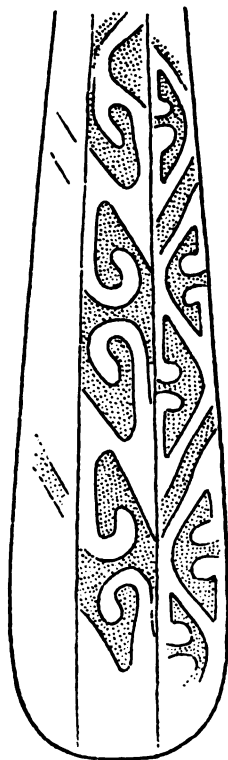
E 52



E 54

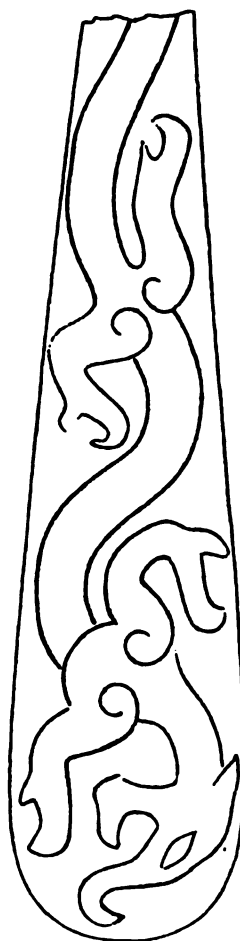


F 28



F 29

F 33



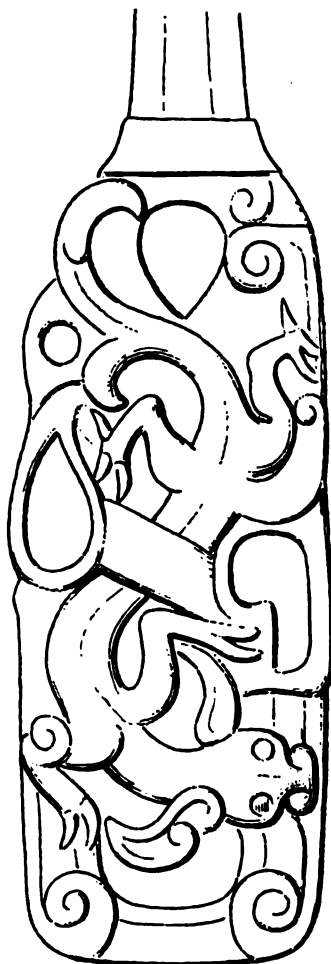
F 35

F 42

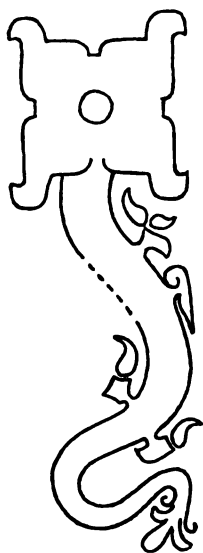




G 9



H 3

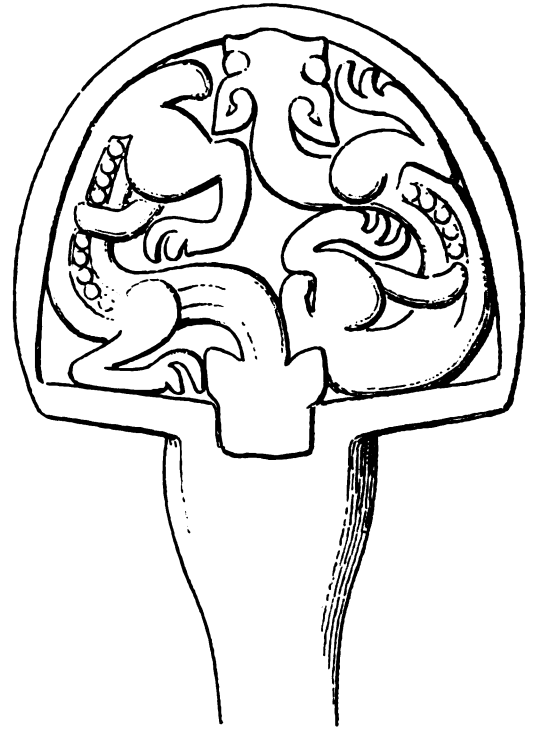


H 2
W

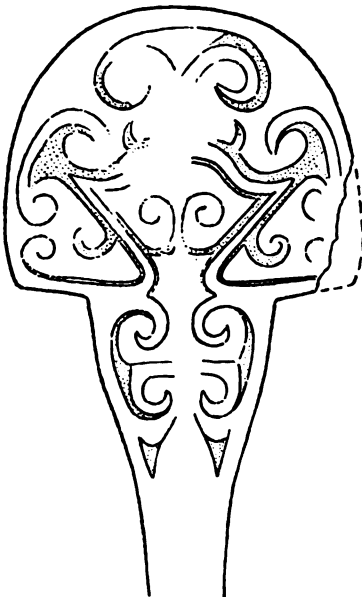




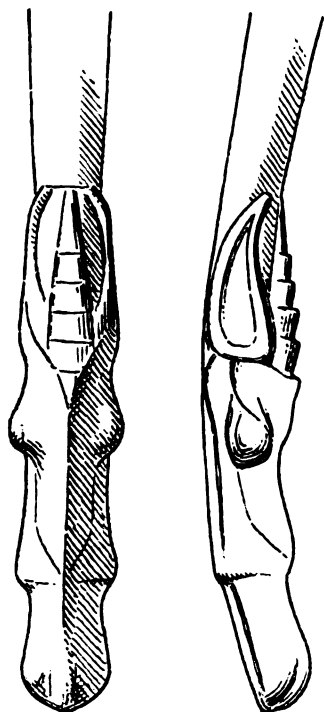
J 22



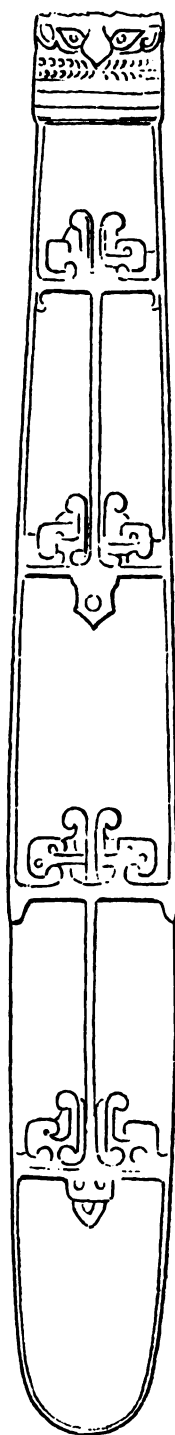
J 23



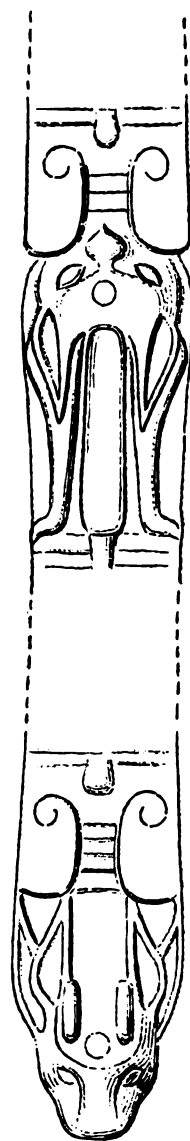
J 26



K 5



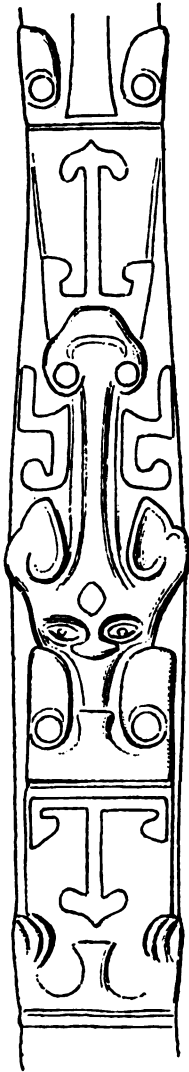
K 18



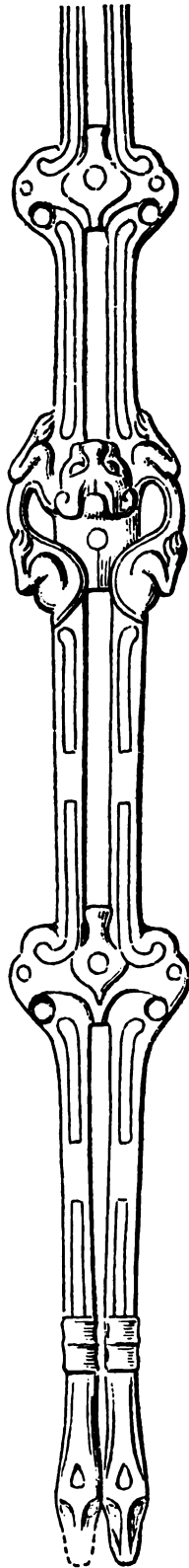
K 23
W



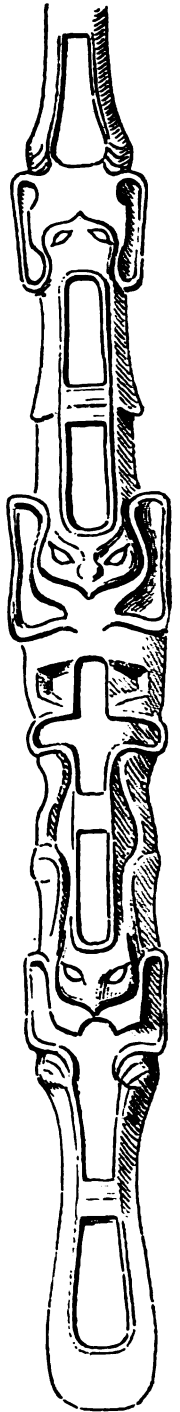
K 17



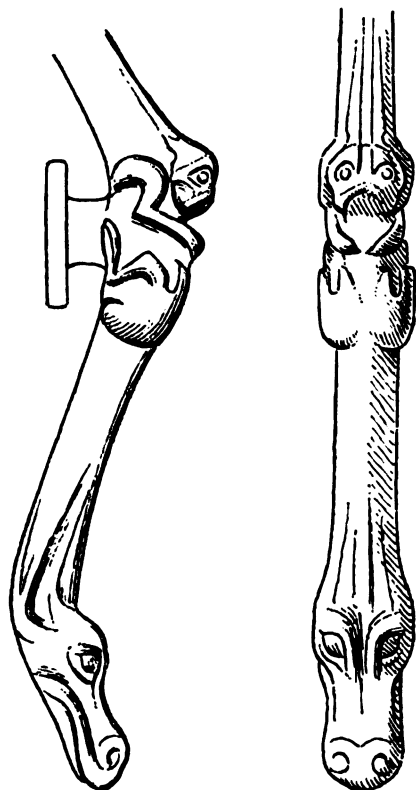
K 25



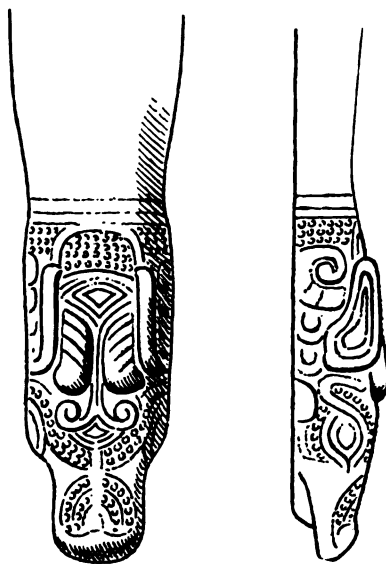
K 29



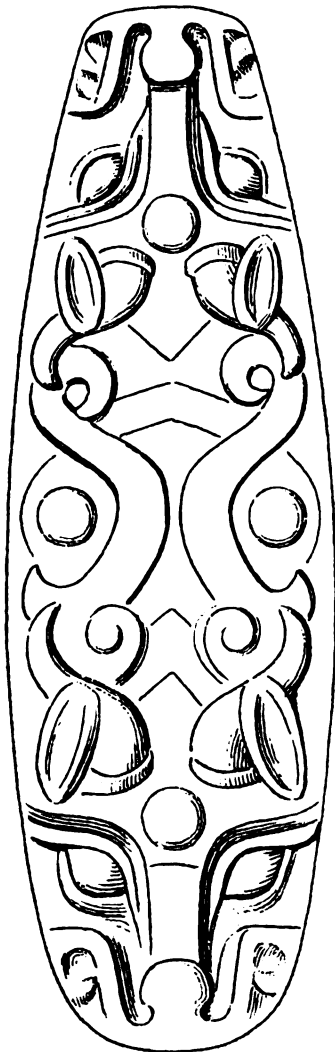
K 27



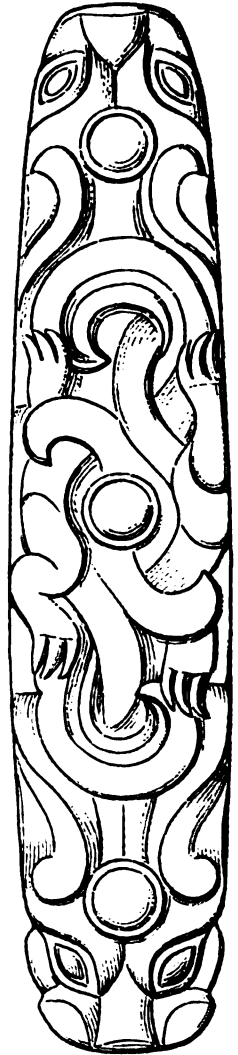
K 31
W



L 4



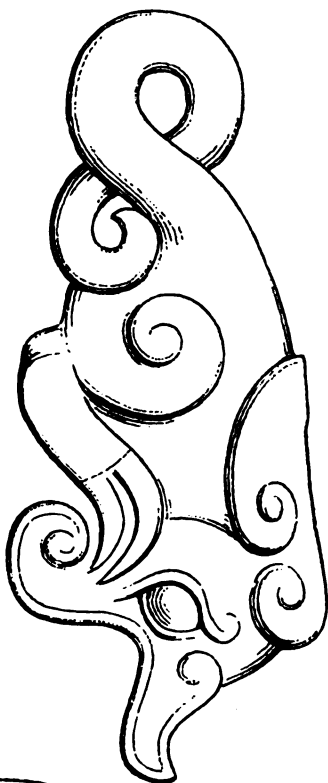
M 1
W



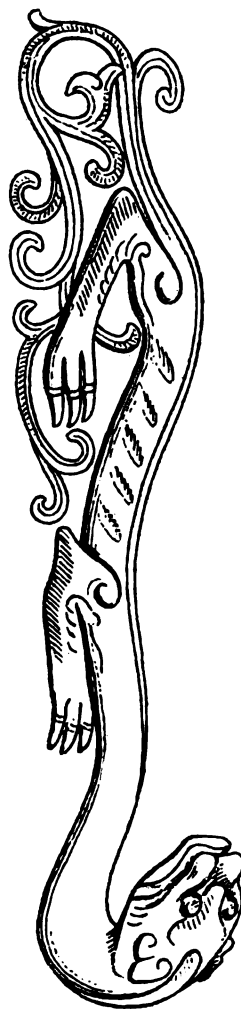
M 2



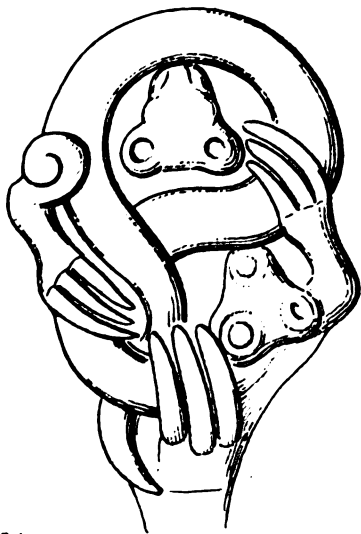
N 2
W



N 1
W



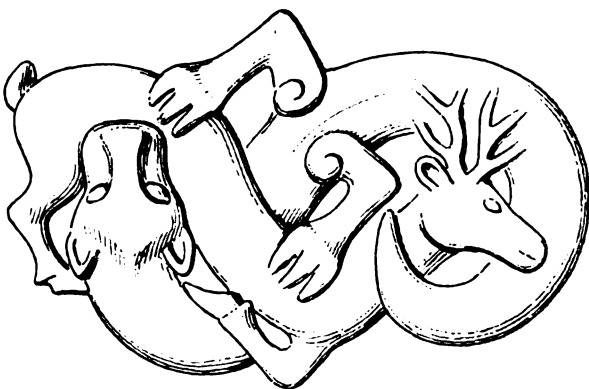
N 3
W



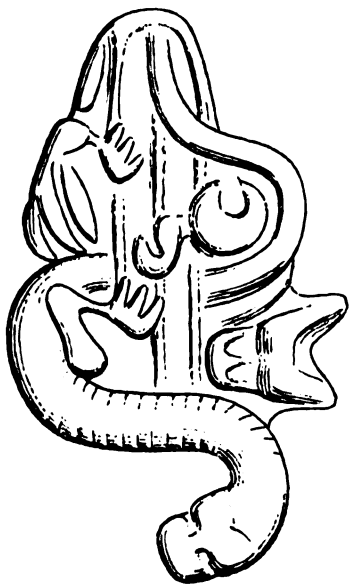
N 4



N 5



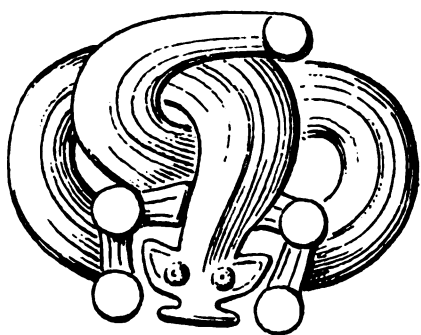
N 9
W



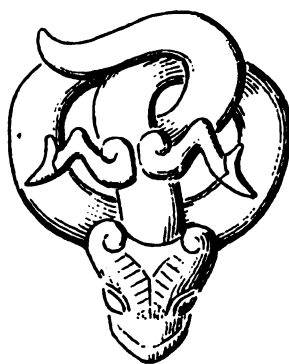
N 8



N 10



N 11



N 12



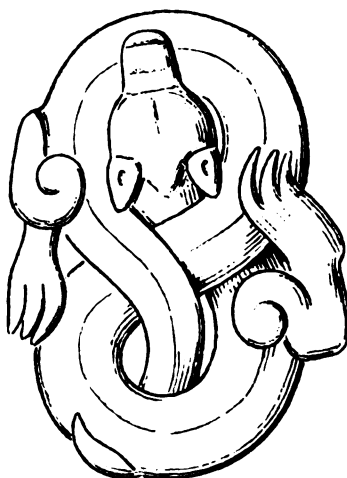
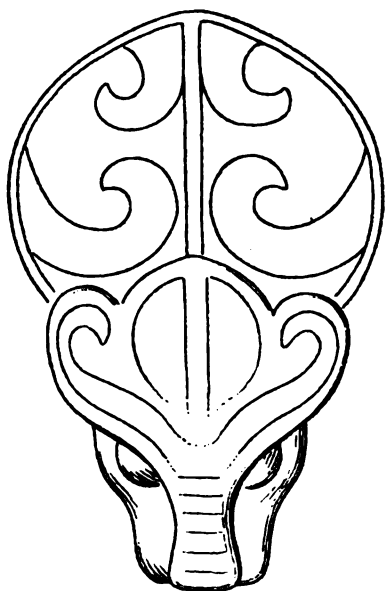
N 14



N 13



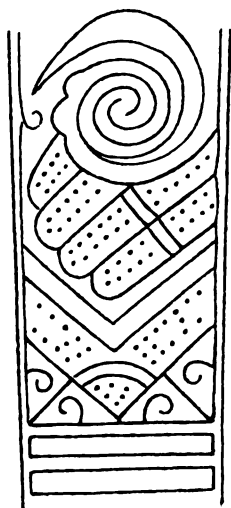
N 15



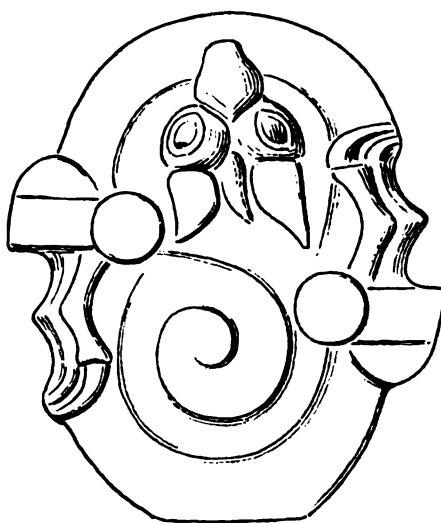
N 19
W



N 18
W



N 17



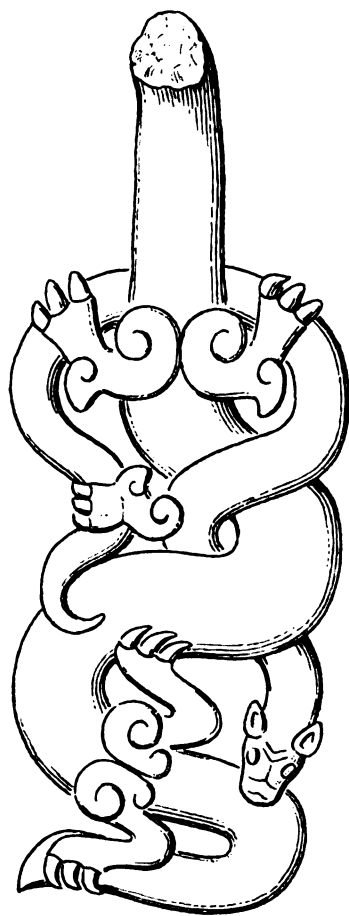
N 23



N 29 a



O1
W



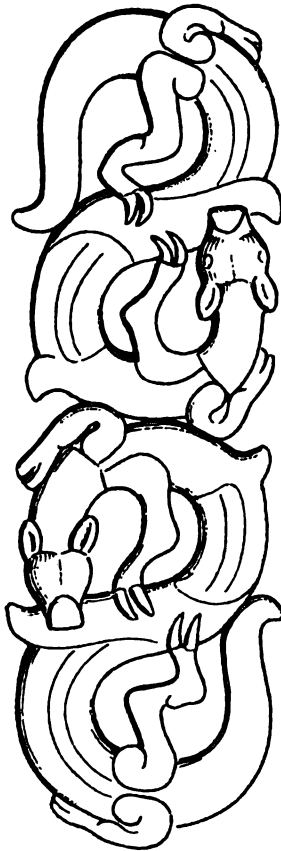
O2



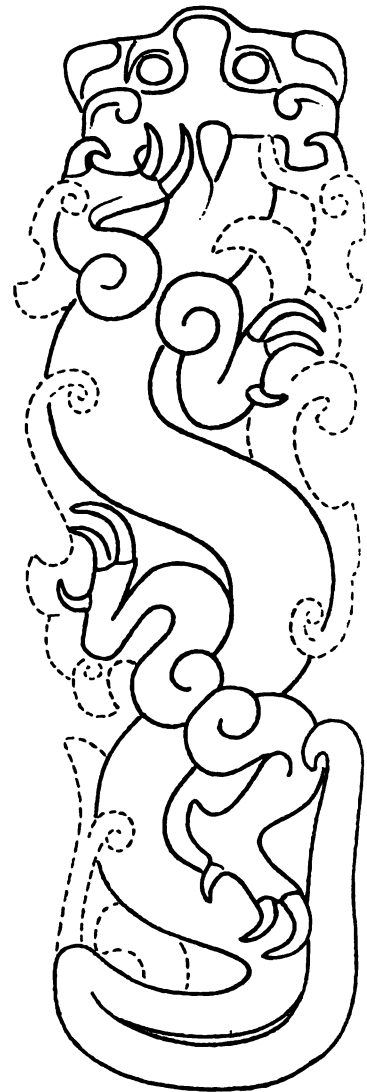
03



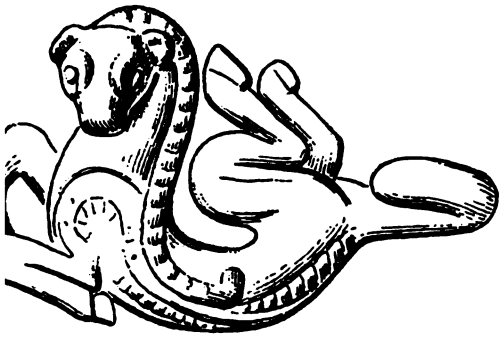
04
W



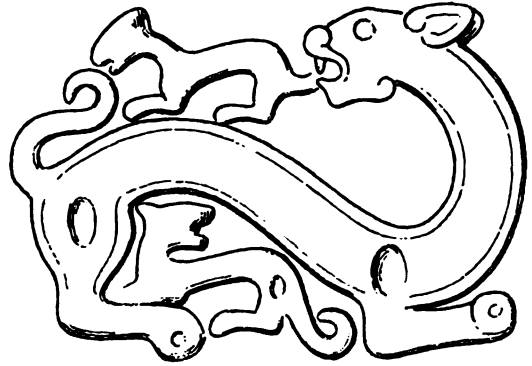
05



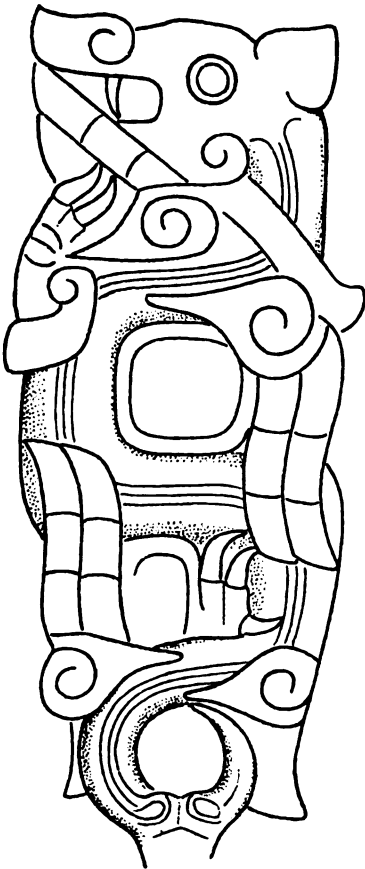
06



O 9
W



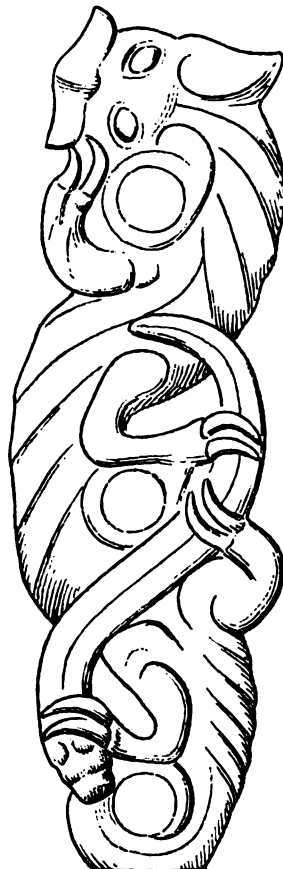
O 8
W



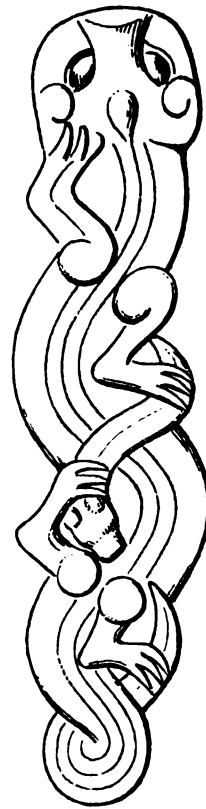
O 13



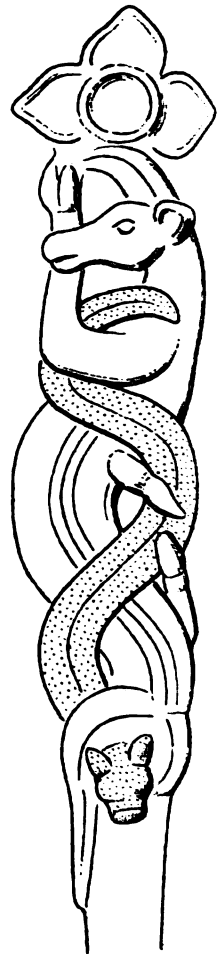
O 14
W



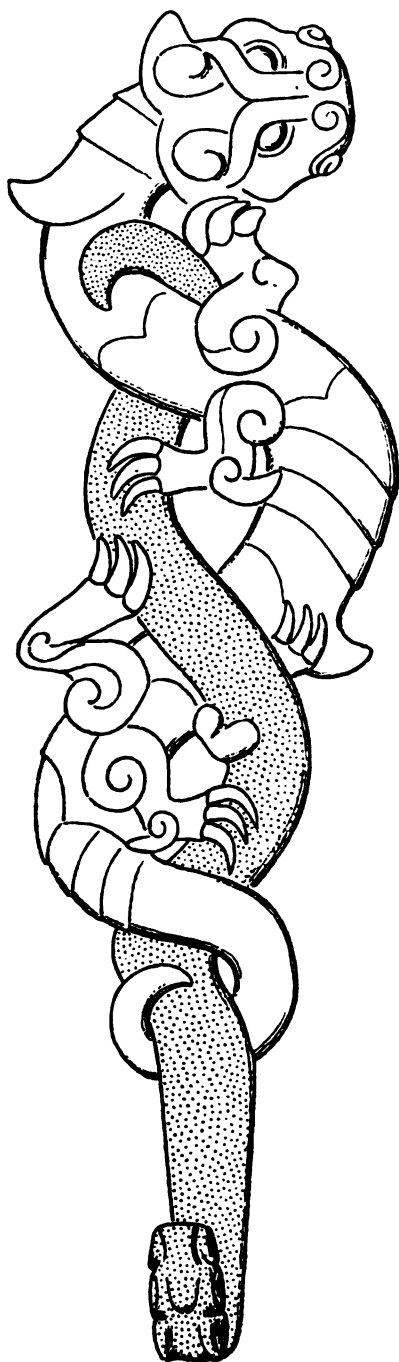
O 15
W



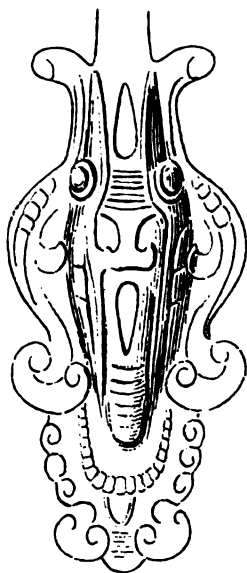
O 16
W



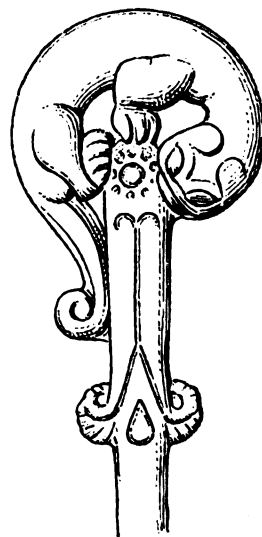
O 17



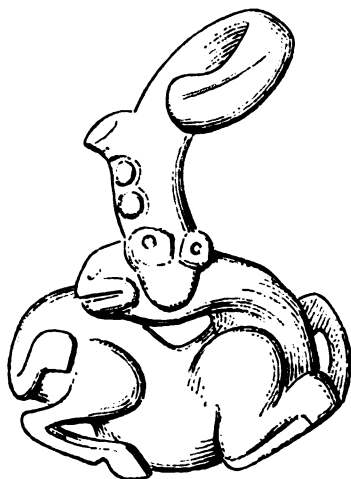
O 18
W



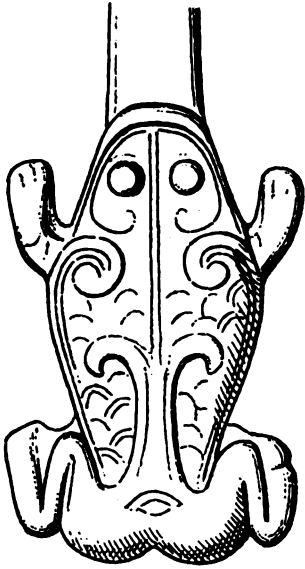
O 19



O 30
W



O 31
W



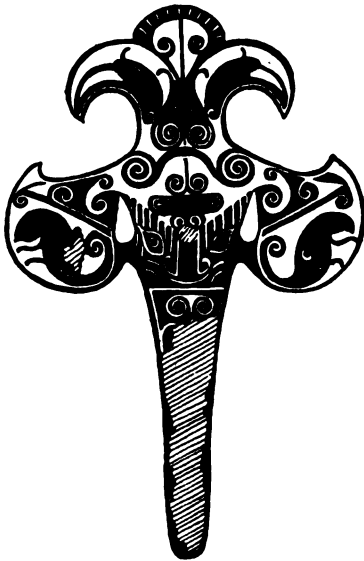
P 17



U 59



S 25



Q 11

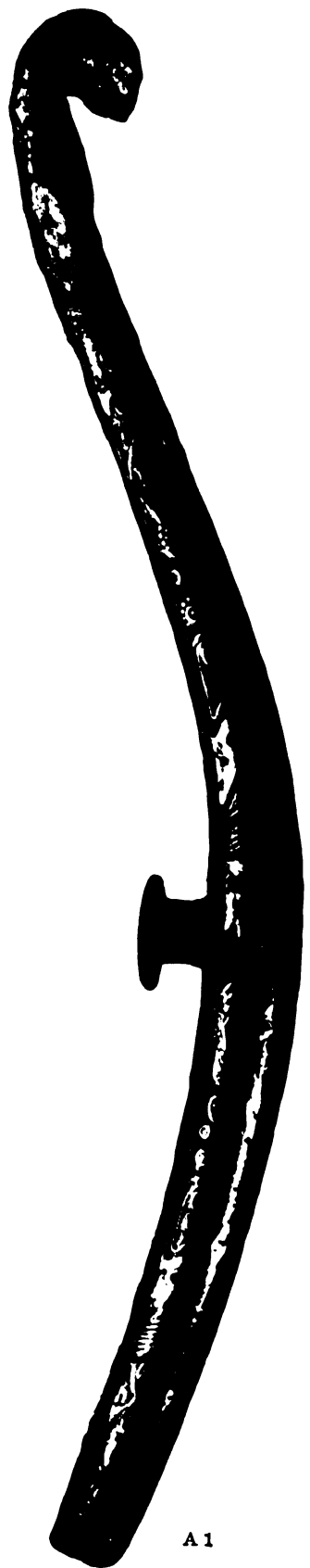




A 2



A 1



A 1



A 3



A 4
W



A 6



A 5



A 5



A 7



A 8



A 9



A 10



A 11



A 12



A 15



A 13
W



A 13
W



A 16
W



A 14



A 17



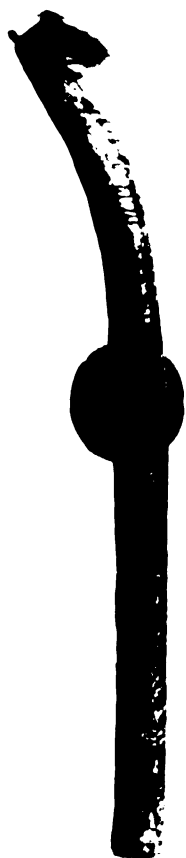
A 19
W



A 19
W



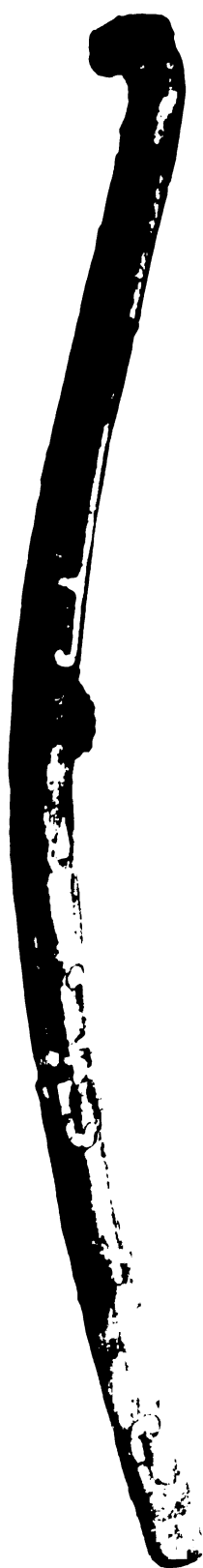
A 18
W



A 21



A 22



A 20



A 23



A 24
W



A 28



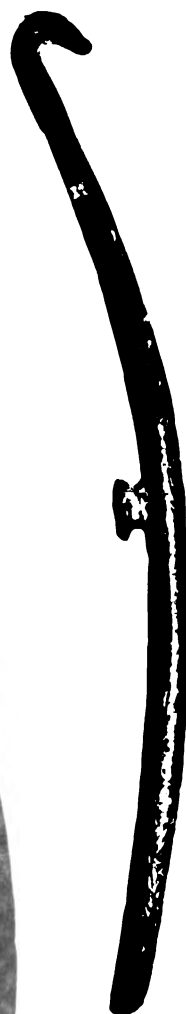
A 27



A 25



A 25



A 24
W



A 26

A 29
W



A 30



A 31



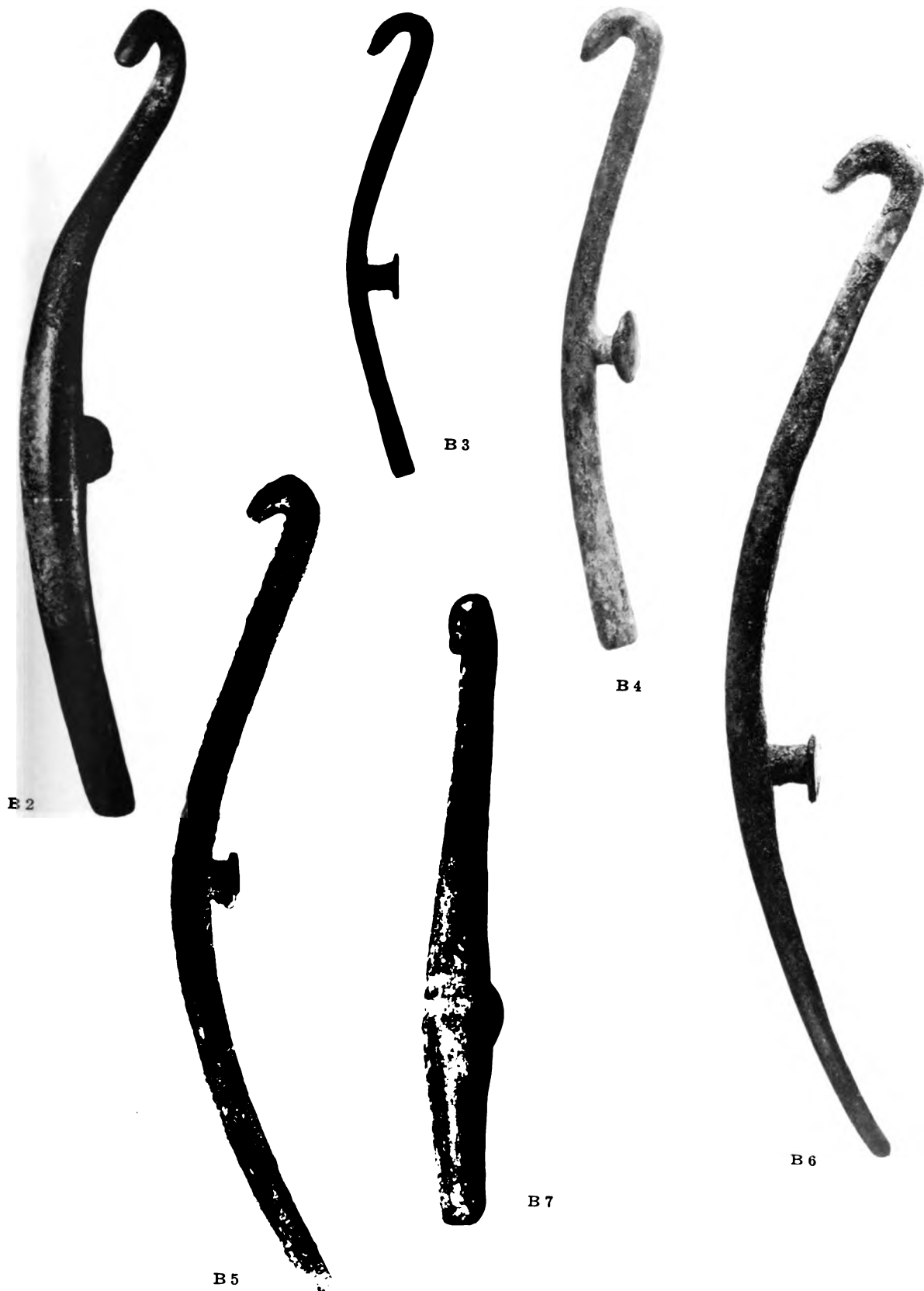
A 32

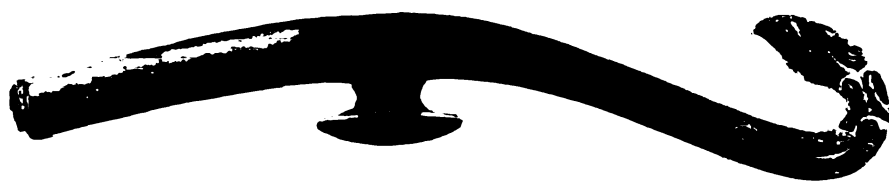


B 1
W



B 1
W





B 1



B 8



B 9
W



B 10



B 11



B 13
W



C 1



C 1



C 2



C 2



C 3

C 4



C 5



C 6
W



C 7



C 8



C 9



C 10



C 11





C 12



C 13



C 14



C 15



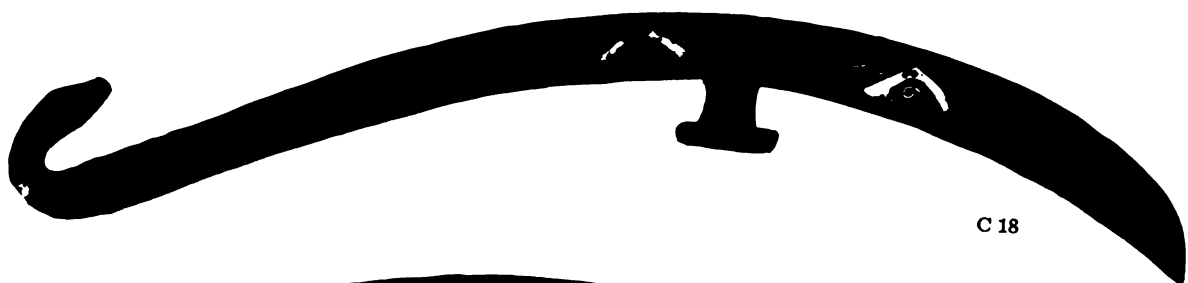
C 17
W



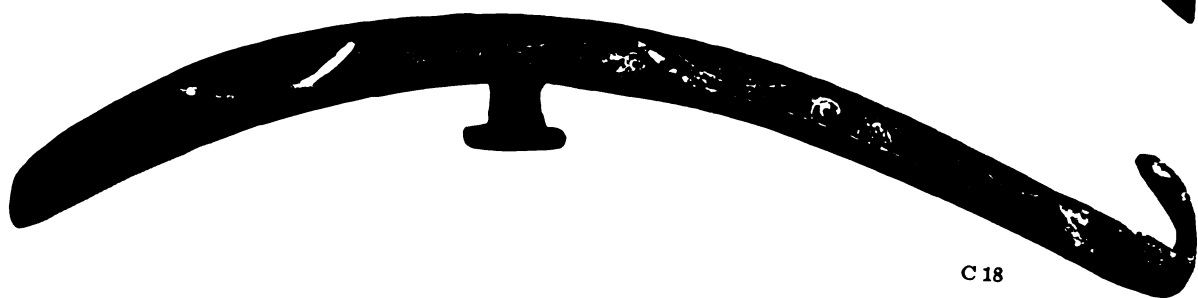
C 15



C 16
W



C 18



C 18



C 18



C 19



C 20



C 24



C 21



C 22
W



C 23
W



C 25





C 26

C 27



C 28

C 29



C 30



C 31
W

C 32





C 33



C 34



C 35
W



C 36



C 37



C 38



C 39



C 40

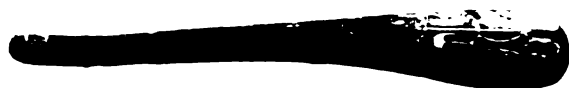


D 1
W

D 2



D 3
W



D 4



D 4



D 5



D 6





D 7



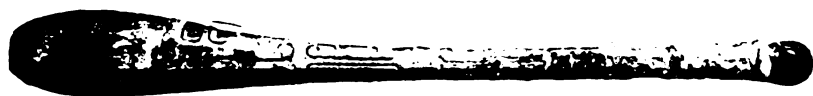
D 8



D 9



D 10



D 11



D 12



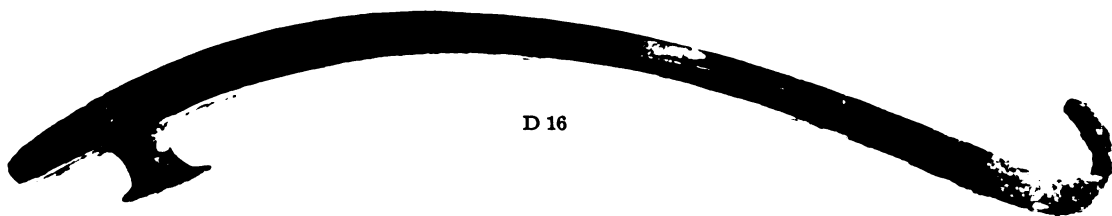
D 13



D 14



D 15



D 16



D 17



E 1



E 2

E 3



E 4
W



E 5



E 6



E 7



E 8
W



E 9



E 10





E 11



E 13



E 14



E 15
W



E 12



E 16



E 17



E 19



E 18



E 20
W

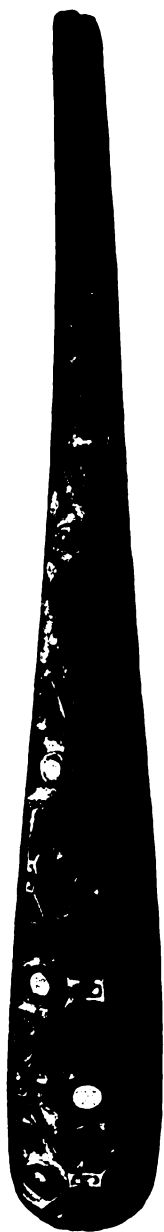


E 21
W



E 22

E 23



E 24

E 25
W

E 26

E 28
W

E 27





E 29



E 30
W



E 31



E 32



E 33



E 34



E 35



E 36



E 37



E 38



E 39

E 42



E 40



E 41



E 43



E 44



E 45



E 46



E 47



E 48



E 49



E 50



E 51



E 52



E 53



E 54



E 55



E 56



E 57



E 58



F 1



F 2
W



F 3



F 4

F 5



F 6

F 7
W



F 8

F 9



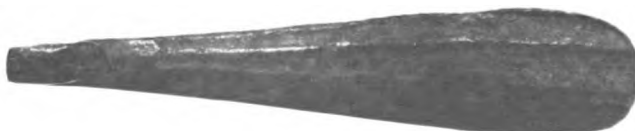
F 10

F 11



F 12

F 13



F 14
WF 15
W

F 16



F 17



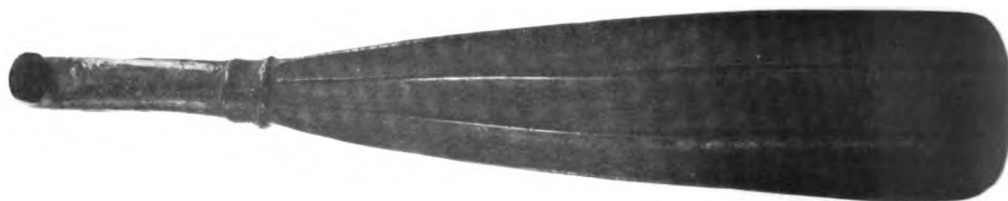
F 18



F 19



F 20



F 21



F 22



F 23
W

F 27



F 24



F 26
W



F 25

F 28





F 29



F 32



F 30



F 33



F 31



F 34



F 35

F 36



F 38
W

F 39



F 37
W





F 40



F 41



F 42



F 43



F 44



F 45



G 1



G 2



G 3



G 4



G 5



G 6



G 7



G 8
W



G 9



G 10



H 1



H 2
W



H 3



J 1



J 2



J 3



J 4
W



J 5



J 6



J 7



J 8



J 9



J 11
W



J 10
W

J 12
W

J 13



J 14

J 15
WJ 16
WJ 17
W

J 18



J 21

J 19
WJ 20
W

J 22



J 23



J 24



J 25



J 26



J 27
W



J 28



J 29
W



J 30



J 31



K 1



K 2



K 3
W

K 4



K 5

K 6



K 7
W





K 8



K 10



K 13



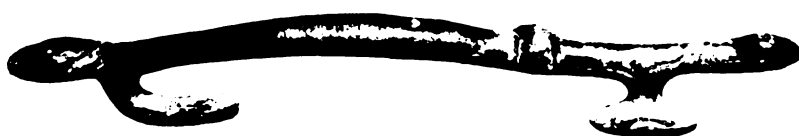
K 9



K 11



K 12



K 14
W



K 16



K 15



K 17



K 18



K 19
W



K 19
W



K 21



K 20
W



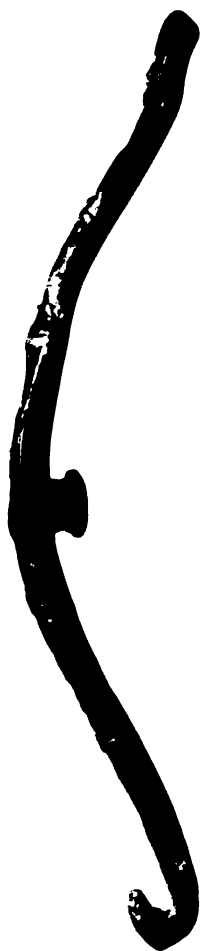
K 20
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K 22



K 22



K 23
W



K 25



K 26
W



K 24
W





K 27



K 28
W



K 29



K 30
W



K 31
W



K 31
W



K 33



K 32



K 32



L 1
W



L 2
W



L 3
W



L 4



L 5





L 6
W



L 7
W



L 8



L 9
W



L 10
W



L 11



L 12



L 13
W



L 14



L 15
W



L 16
W



L 17



L 18



L 19
W



M 2



M 6

M 4
W

M 3

M 5

M 1
W



N 1
W



N 2
W



N 3
W



N 4



N 5



N 6



N 7
W



N 8

N 9
W

N 10



N 11



N 12



N 13



N 14



N 16



N 15



N 17



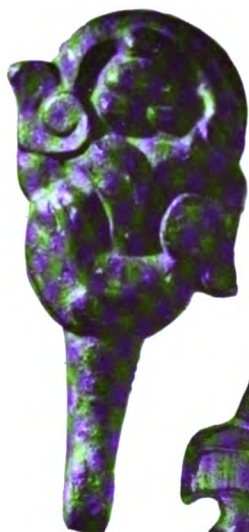
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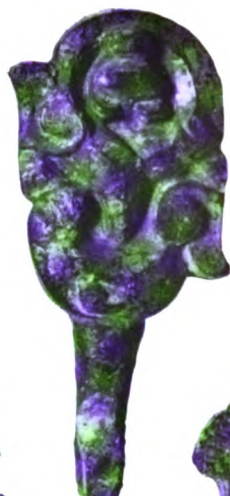
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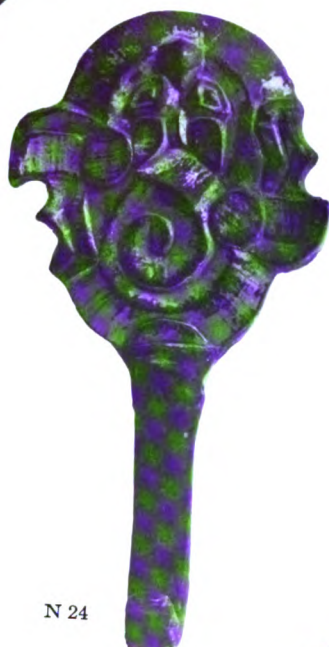
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N 21



N 22
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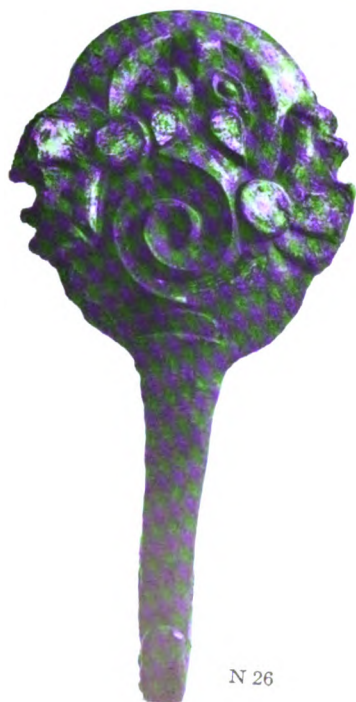
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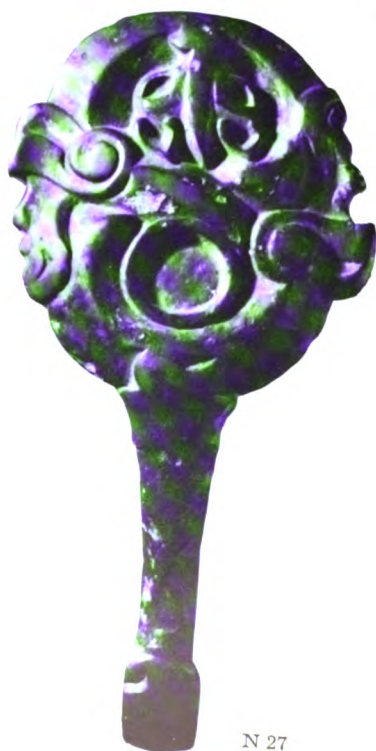
N 25
W



N 23



N 26



N 27



N 28



N 31



N 29 a



N 30



N 32



N 29



N 33



O 3



O 1
W



O 2



O 4
W



O 5



O 6



O 7
W



O 7
W



O 9
W



O 8
W



O 10



O 11

O 12
W



O 13

O 14
W



O 15
W



O 16
W



O 17



O 18
W



O 19



O 20
W

O 21
W

O 22



O 23

O 24
WO 25
W

O 27



O 26



O 31
W



O 28
W



O 32
W



O 30
W



O 29
W



O 33



O 34



O 35
W



O 36



O 37

O 38
W



O 39



O 40



O 42
W



O 41



P1



P3
W



P2



P4
W



P5
W



P7



P6



P9
W



P8



P 10
W



P 11
W



P 12
W



P 13



P 15



P 16



P 17



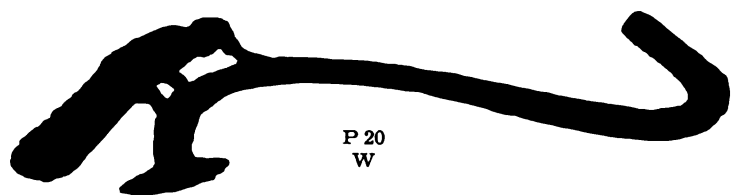
P 14



P 18



P 19



P 20
W



P 21



P 22



P 23
W



P 25



P 24
W



P 27



P 26



P 28
W



P 30
W



P 29



P 31



P 33



P 32



P 36
W



P 34
W



P 35



P 37
W



P 38



P 39
W



P 42



P 40
W



P 43



P 44



P 41
W



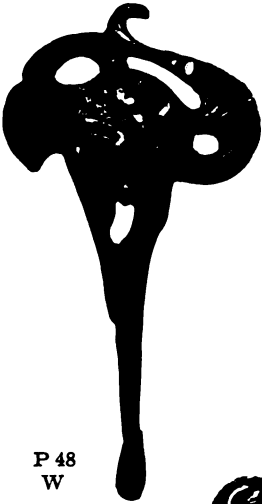
P 45
W



P 46
W



P 47



P 48
W



P 49
W



P 50



P 52



P 51
W



P 53



P 54



P 55



P 56



Q 1



Q 2



Q 3



Q 4



Q 5
W



Q 6
W



Q 7
W



Q 8
W



Q 9
W



Q 10



Q 11



Q 12



Q 13



Q 15



Q 14
W



Q 16



Q 17
W



Q 15 a



Q 19



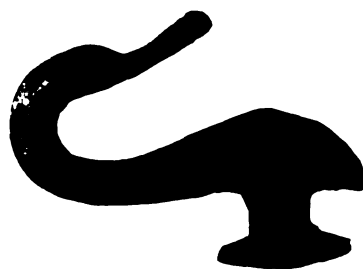
Q 20
W



Q 22
W



Q 18
W



Q 21
W



Q 24



Q 23
W



Q 25
W



Q 26
W



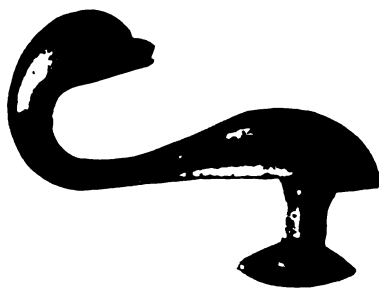
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Q 28
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Q 29
W



Q 30
W



Q 33
W



Q 32
W



Q 31
W



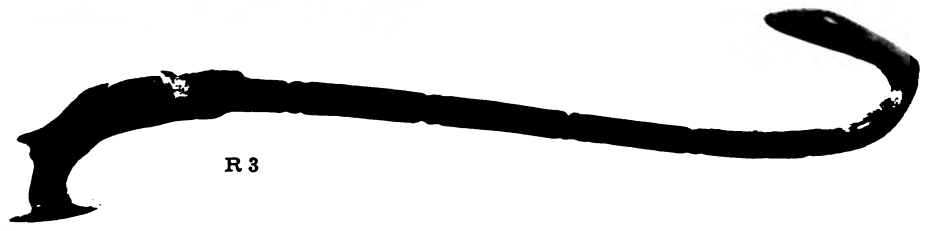
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Q 36



Q 34





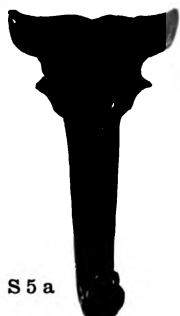
S 4



S 5



S 6
W



S 5 a



S 7
W



S 8



S 9
W



S 11



S 10



S 12



S 13



S 15
W



S 14
W



S 19



S 18



S 17



S 16
W



S 20



S 21



S 22



S 23



S 24



S 25



S 26
W



S 28
W



S 27
W



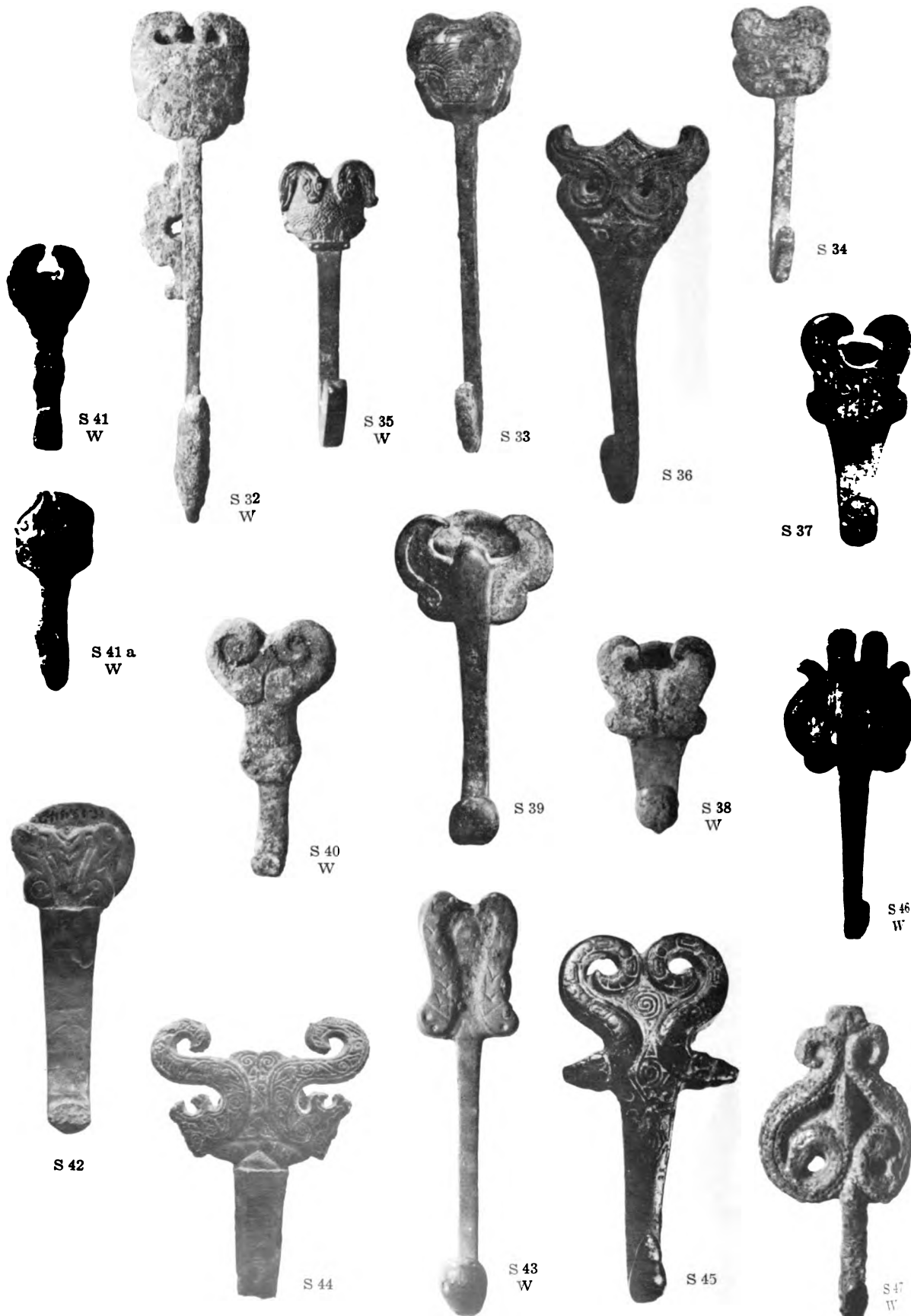
S 29



S 30



S 31
W





S 48



S 49



S 50
W



S 51
W



S 54
W



S 53



S 55
W



S 52
W



S 56
W



S 57
W



S 59



S 60



S 58
W



S 61



S 62



S 63



S 65
W



S 64
W



S 66



S 68



S 72



S 69
W



S 70



S 67



S 71
W



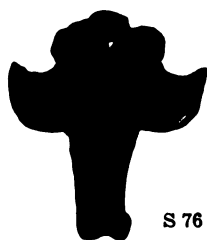
S73
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S 74



S 75



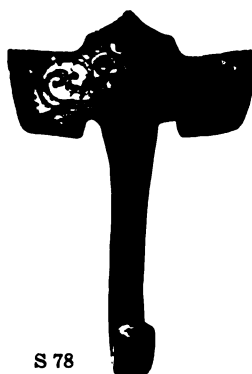
S 76



S 77
W



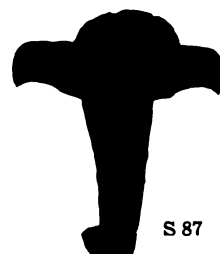
S 79
W



S 78



S 80
W



S 87



S 82
W



S 81



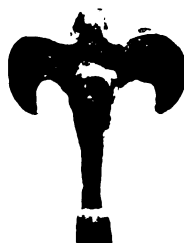
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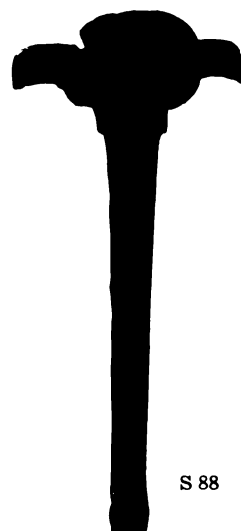
S 85



S 83
W



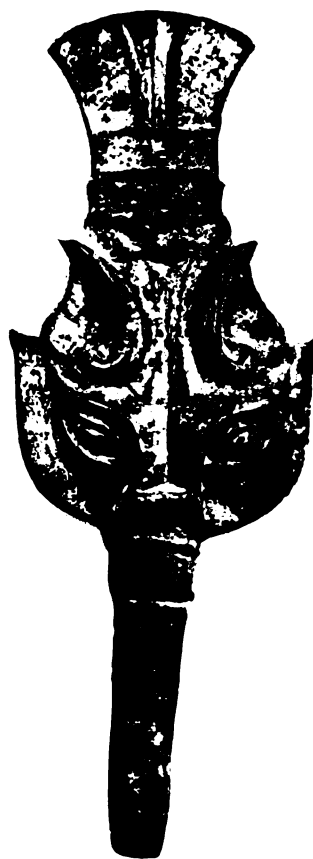
S 84



S 88



S 89



S 90



S 91



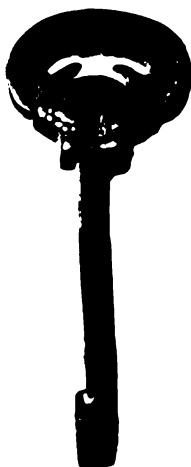
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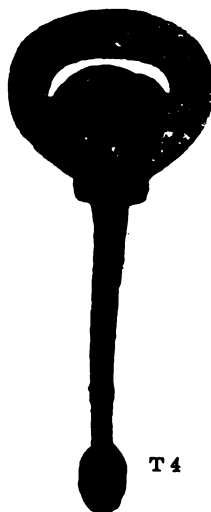
T1



T2
W



T3
W



T4



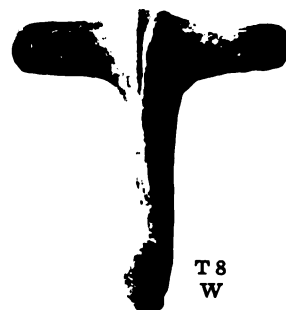
T5
W



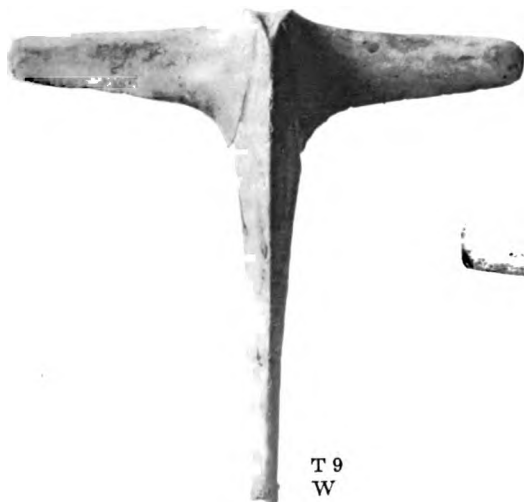
T7
W



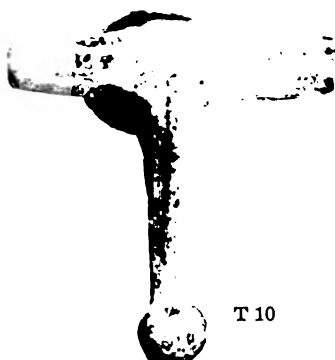
T6
W



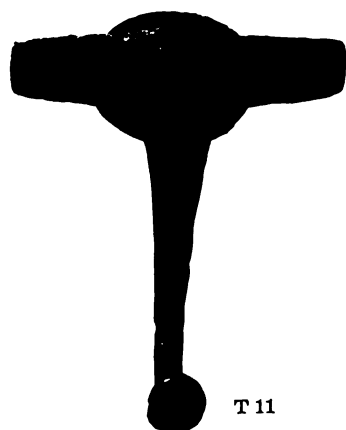
T8
W



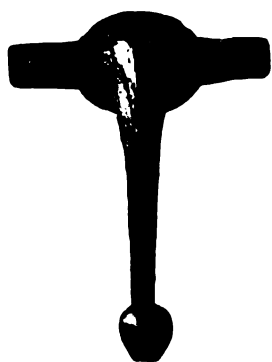
T9
W



T10



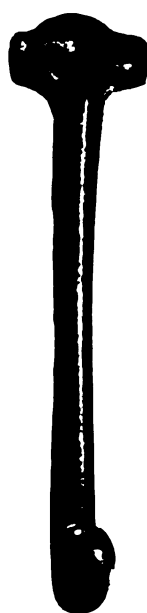
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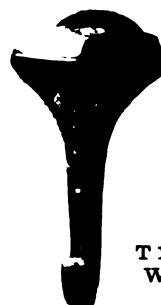
T 12
W



T 13



T 14



T 15
W



T 17



T 18



T 19



T 16
W



T 21



T 20



T 23
W



T 22
W



T 24
W



T 25
W



T 26
W



T 27
W



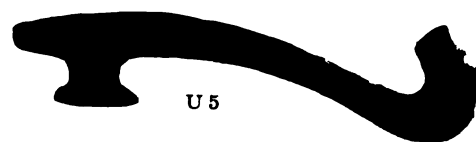
T 28
W



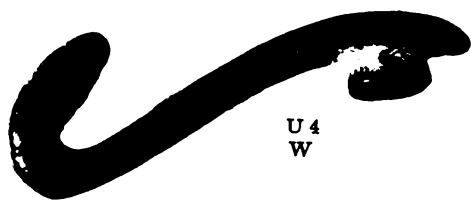
T 29
W



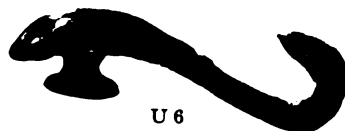
T 30



U 5



U 4
W



U 6



U 1
W



U 2
W



U 3
W



U 7



U 8



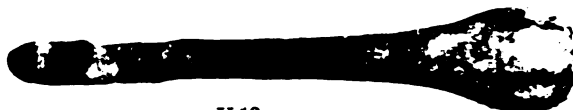
U 9



U 11



U 10



U 12



U 13



U 14



U 16



U 17



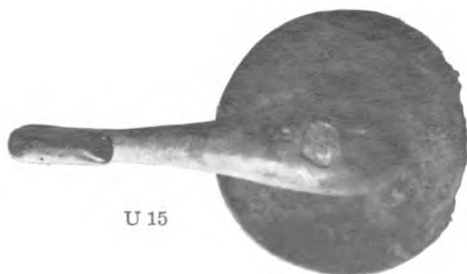
U 18
W



U 20



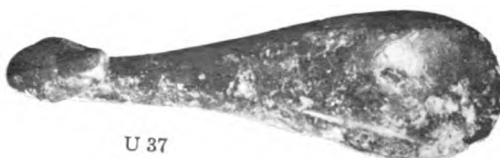
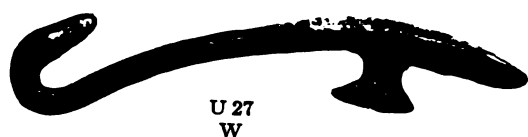
U 19



U 15



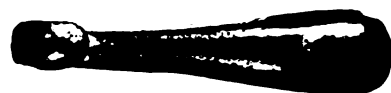
U 15





U 38

U 40



U 39
W



U 41

U 42



U 43



U 44

U 45



U 46

U 47



U 48



U 49



U 52
W



U 51
W



U 50



U 53
W



U 54
W



U 55
W

U 56



U 57

U 58



U 59

U 60



U 61

U 62
W



U 63



U 64

U 64





V 2



V 1



V 3



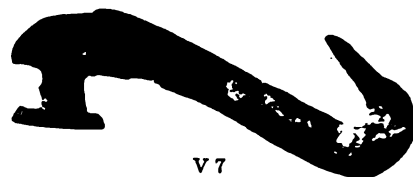
V 4



V 5



V 6



V 7



V 8



V 8



V 9
W



V 10



V 12



V 11



V 13



V 15
W



V 16



V 18



V 17



V 14
W



V 20
W



V 19



V 21



X 1



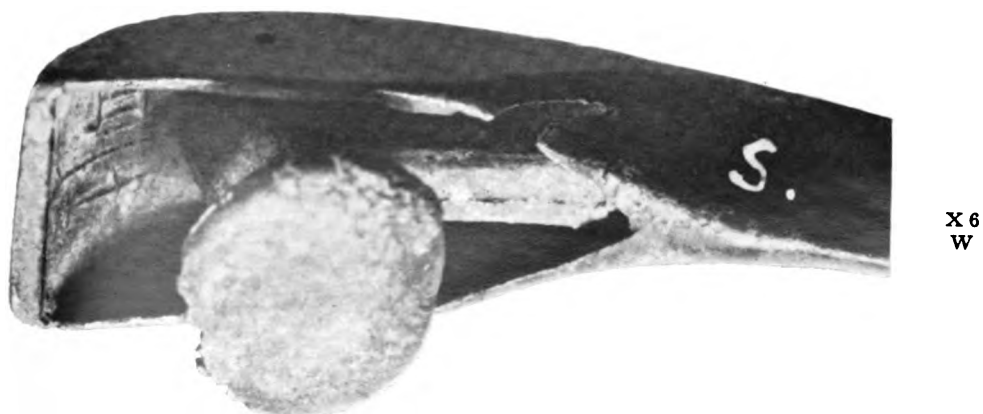
X 2
W



X 3
W



X 4
W



AN EARLY 15TH CENTURY LACQUER BOX

BY

JAN WIRGIN

The carved red lacquers of the early 15th century are no doubt the finest specimens of lacquer art ever created by the Chinese. The interest for and the appreciation of Chinese lacquer art have very much increased during the last centuries, and important contributions to the study and dating of lacquer objects have been made by such scholars as Fritz Low-Beer, Sir Harry Garner and Soame Jenyns, but there are still many problems to be solved. In this short article will be presented one specimen of early Ming lacquer, a round box, which is remarkable both for its size and its quality.

This box (Pl. 1) was presented in 1962 to H.M. the King of Sweden, on the occasion of His 80th birthday, by Sir Percival David. The earlier history of the box is not known. It was acquired in Tokyo 1956 by Sir Percival, but he recalls that it was first offered to him already in 1929 in Peking so that it does not seem to have been very long in Japan.¹⁾

The box is very large, it has a diameter of 43.4 cm and a height of 8.5 cm and, as far as we are aware, it is the largest known early Ming lacquer box of its kind. The workmanship is excellent and it is undoubtedly a product of the imperial workshop. According to the division made by Low-Beer²⁾ it belongs to his group 1 and is carved in what he has called the A-style.

The shape of our box is round and flat. It is decorated on the top of the lid with two phoenixes among flowers and around the sides of the lid and the box are bands with flowers. The main design on the lid is carved in a rather high relief about 3 mm above the background, and is built up of several layers of dark cinnabar lacquer. A thin black layer is inserted in the red lacquer barely 1 mm above the background. This black line is thought to be a guide line which told the carver that

¹⁾ In fact, many important Ming lacquers have been kept for a very long time in Japanese temples etc. and have been preserved in this way. In the Transactions of the Oriental Ceramic Society Mr. John Figges has translated a letter from the Chinese Emperor Yung-lo to the Japanese shogun showing that carved red lacquers formed a considerable part of the gifts sent by the Chinese court to the Japanese. As an example of Ming lacquers preserved in Japan Figges reproduces a famous round tray belonging to the Daisen-in of the Daitoku-ji which stylistically is closely related to the box we shall describe here (TOCS Vol. 34, p. 97).

²⁾ Fritz Low-Beer: Chinese Lacquer of the early 15th century. BMFEA 22, p. 145.

he was nearing the base. The background of our box is not the usual yellow lacquer but is also red and carved in a diaper pattern. This diaper background is composed of eight-pointed stars enclosed in double squares. The bottom of the box is black-lacquered and has a six-character Hsüan-tê mark filled in with gold.

Let us first examine the decoration starting with the ornamental borders on the sides of the box and the lid.

The decoration on the sides consists of two bands of flowers and leaves. The band on the lid and that on the box correspond and have the same flowers. In all, the two bands consist of 32 flowers. The flowers are not arranged carelessly, or haphazard; they are, on the contrary, very strictly arranged in groups of four. In each group there is one flower turned upwards and one turned downwards in the upper band, and the same flowers are repeated again in the lower band. Although the flowers are the same in the upper and the lower band, there is not one single specimen among all the 32 that is an exact copy of any other flower, but every one is carved individually. The leaf-stem which belongs to each flower is always placed to the left of the flower, this is very easy to observe if we look at the chrysanthemums (Pl. 3 nos. 17—20) with their characteristic leaves.

At the first glance it seems that, with the exception of the chrysanthemums, all the flowers are the same and that they are of the type which usually by routine is called peonies. At a closer look, however, we can easily distinguish differences in the flowers. They have different leaves, different buds, the rendering of certain details of the flowers is different, etc. As a matter of fact, it is quite obvious that the artist has intended to depict several different flowers, and there are probably 8 different types corresponding to the four-flower groups. This is an important starting point when we are going to examine the design of our box and it also solves the problem which has puzzled many scholars and collectors: "Why should there be pairs of chrysanthemums among the peonies?" It has been suggested that the chrysanthemums so often found on the sides of a box were put there simply to indicate where the cover was to be placed on the box to fit exactly. But if we turn to other lacquer objects, for instance dishes, we shall find the chrysanthemums there as well, where they could not possibly have had this function. Also on porcelains from the same period we can find a single band or field of chrysanthemums among other flowers. It now seems quite obvious that the chrysanthemum is only one type of flower among many different kinds combined for decoration on lacquer and porcelain of the early Ming period. A composition with several different flowers on one continuous scroll is not uncommon in Chinese art, and on the blue-and-white porcelain from the late 14th and early 15th century composite scrolls are very frequent.

If we now arrange the flowers on the side of our box in such groups of four as we have mentioned above, and call them A—H, we will have 8 groups: group A containing flowers nos. 1—4, group B nos. 5—8, group C nos. 9—12, group D nos. 13—16, group E nos. 17—20, group F nos. 21—24, group G nos. 25—28 and group H nos. 29—32. Let us now examine the flowers of each group in detail and see if we can find some characteristics for each flower.

Type A (Flowers 1—4). Pl. 2.

The specific characteristic of this flower is that the seed-vessel in the centre of the flower is crowned by a most typical starlike ornament. Exactly this rendering of the flower is found on a big dish in the Chinese Government collection illustrated by Low-Beer.¹⁾ This dish, which is rather big (diameter 188 mm), is of excellent workmanship. The flower represented on the dish has been identified as a mallow. The same flower is also found in the border panel of a 10-lobed plate in the Low-Beer collection.²⁾ If we start counting the panels from that corresponding to 12 o'clock on the mentioned plate we shall find our flower in panel no. 5. A similar plate in the Royal Scottish Museum, Edinburgh (Pl. 7), also has the flower, but this time in panel no. 7. In the following we shall use these two plates constantly as comparative material and we shall simply refer to them as the Low-Beer dish and the RSM dish. Also on the above-mentioned tray in the Daitoku-ji³⁾ we find our flower around 11 o'clock.

If we examine our flower type A closely we shall find that the leaves of this flower type differ very clearly from those of any other flower on the box. If we compare the leaves with those of the *malva sylvestris* we find a close resemblance. It does not seem to be too bold to assume that our flower type A belongs to the *Malvaceae* family.

The flower type A is not found on the lid of the box.

Type B (Flowers 5—8). Pl. 2.

This flower is characterized by the rendering of the central part, which is shaped like a bulb with a peculiar spiral-shaped top, this feature is also clearly visible on the buds. The leaves are plain, rather broad and not lobate.

The flower is found on a box in the Mayer collection⁴⁾ where it is placed around 4 o'clock on the top of the box. It is also found on the Low-Beer dish in section 4 of the border panels, and on the RSM dish in section 1.

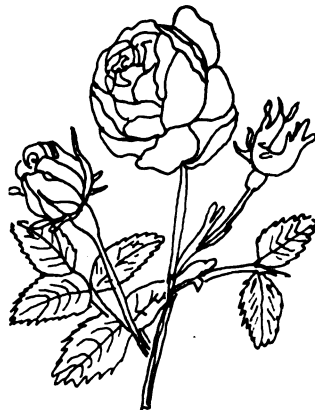


Fig. 1. *Rosa centifolia*.

¹⁾ Op. cit. pl. 6.

²⁾ Op. cit. fig. 10.

³⁾ Figges op. cit. pl. 4a.

⁴⁾ Low-Beer op. cit. fig. 7.

The type B flower is also found on the top of the box at 6—7 o'clock (Pl. 5).

The identification of this flower is very difficult and it must be most uncertain. The general characteristics, however, of the flower seem to indicate some kind of rose. We know that roses were very popular in China for ages, and there is a great variety of species found there. It is almost impossible to determine what kind of rose is here depicted, because of the great conventionalization, but we may guess at *Rosa centifolia*. Fig. 1.

T y p e C (Flowers 9—12). Pl. 2.

This flower has no very striking characteristics. The flower is quite open and has a round seed-vessel, there are more petals than in the foregoing type B. The leaves are pointed and lobate. The round buds found together with the leaf-stem are built up of three-lobed petals.

This flower is found on section 10 of the Low-Beer dish and on section 3 of the RSM dish. It is also found on the lid of our box at 11—12 o'clock (Pl. 5).

The flower has a close resemblance to the *Paeonia albiflora* which is especially common in North China.

T y p e D (Flowers 13—16). Pls. 2—3.

This type is very close to type C in the rendering of the flower but the leaves are plain and not lobate (it seems to be due to a mistake by the artist that the leaf-stem and the bud of flower 13 belong to no. 11; the leaves to the left of nos. 14, 15 and 16 are all the same). In the rendering of the buds there is one characteristic detail, the petals (especially those just at the end of the stem) show a wavy upper part.

A fine rendering of this flower is found on a box in the RSM (Pl. 8), and we can also see it in section two of the border in the RSM dish. On the lid of the box this flower is seen at 2—3 o'clock (Pl. 5).

As to the identification of this flower we would suggest that it is a *camellia*. If we compare the flower on the above mentioned box, which is more clearly de-

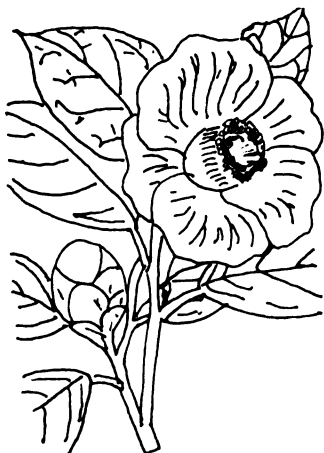


Fig. 2. *Camellia japonica*.

picted than the same flower on our box we shall find that the resemblance to a camellia is quite striking (Fig. 2).

Type E (Flowers 17—20). Pl. 3.

This flower is the *chrysanthemum* and it is the only flower found on our box of which there can be not doubt whatsoever about its identity. The *chrysanthemum* is very commonly found on this kind of lacquer objects and most specimens with floral designs have this flower. Sometimes the *chrysanthemum* also occurs as the only décor motif.

The *chrysanthemum* is found on the lid at 4—5 o'clock (Pl. 5).

Type F (Flowers 21—24). Pl. 3.

This flower is characterized by a rather close arrangement of the petals which are sometimes rolled in a tube-like fashion. The main characteristic, however, is the three-lobed leaf at the stem when the flower is seen sideways. The leaves are plain and not lobate. This flower occurs on the sides of a box in the Mayer collection¹⁾, on the neck of a bottle-shaped vase in the Palace collection²⁾, in section 5 of the dish in RSM and in section 1 of the Low-Beer dish etc.

It is found on the lid at 8—9 o'clock (Pl. 5).

The flower resembles a pomegranate. We know that the *Punica granatum* was popular in China and valued both for the fruit and for the flower. Fig. 3.



Fig. 3. *Punica granatum*.

Type G (Flowers 25—28). Pls. 3—4.

This flower, with its characteristic leaves and flowers, is undoubtedly the *paonia moutan*. The tree-peony is perhaps the most common and most loved flower in Chinese art right down from the Sung dynasty. On lacquers it is frequently found for instance on the Mayer box around 10 o'clock, on the Low-Beer dish in section 6 and on the RSM dish in section 6. An extremely fine example can be seen in the centre of a dish in the David collection³⁾.

This flower is seen on the lid both in the centre and at 10 o'clock (Pl. 5).

¹⁾ Low-Beer op. cit. Pl. 5 right.

²⁾ Chinese Art treasures from the Palace collection. Catalogue. Washington 1961—62. No. 218.

³⁾ TOCS Vol. 30, fig. 227.

Type H (Flowers 29—32). Pl. 4.

This flower is of a type similar to type G but the leaves are plain and the buds have three-lobed petals at the base similar to type F. The seed-vessel is round. This flower is not found on the lid of the box.

The identification of this flower is very difficult but it seems to be some kind of rose, possibly the *rosa microphylla* (Fig. 4).

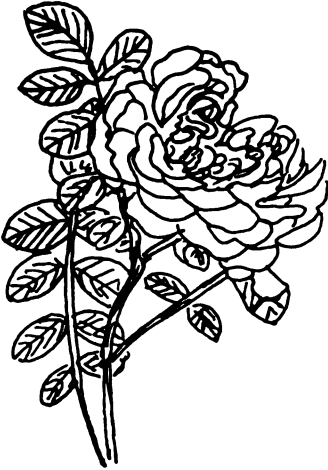


Fig. 4. *Rosa microphylla*.

We have now examined the borders on the side of the box. Let us now turn to the main design on the top of the box. At the bottom of the design (at 6 o'clock) is an arrangement of garden rocks, which very much resembles the familiar motif of rocks coming up from the sea, and which is probably a simplified rendering of this motif. From this central rockery three large flower branches are growing, one central and one at each side. The flower branches frame in two phoenixes, one rising and one descending. One of the birds has its tail divided into seven partitions of rather thin feather-plumes and the other bird has a flame-like tail built up of scrolls. It is obvious that the intention of the artist has been to depict the two sexes of the phoenix, the male *feng* and the female *huang*.

If we now take a closer look at the flowers on the lid (Pl. 5), we shall find that to the right around 5 o'clock we have the chrysanthemum (type E) and the rest of the flowers are all of the type usually referred to as peonies, but which we have above proved to represent several different flowers. Among the flowers represented on the lid we find our types B (at 7 o'clock), C (at 12 o'clock), D (at 2 o'clock), E (at 5 o'clock), F (at 8—9 o'clock) and G (at 10 o'clock). Here again we find that a flower of one type never occurs with a leaf from another type. It is obvious that in each case one special flower is intended.

There are two other lacquer specimens which come very close to our box in the execution and in the arrangement of designs. One is the Imperial table in the Low-Beer collection¹⁾, the other is a square tray in the Sedgwick collection²⁾.

¹⁾ Low-Beer op. cit. Pl. 11.

²⁾ TOCS Vol. 30, no. 237.

The top of the Imperial table has in the centre an oval, lobed panel framing in a dragon and a phoenix among lotus scrolls. At the bottom of the design we can see rocks rising from waves and from this point the lotus stems grow up. To the left is the phoenix, which is of the same type as the phoenix to the right on our box. It has the same tail divided into seven thin feathers and the same kind of head and body. This central medallion on the top of the table is enclosed by a rectangular frame and in the spaces in the four corners between the outer frame and the medallion are smaller phoenixes and flowers. The flowers in those four fields are

Upper left corner: Type E (chrysanthemum)

Lower left corner: Type F

Upper right corner: Type D

Lower right corner: Type G

If we now turn to the Sedgwick tray we find a similar arrangement of design. In the centre is the same kind of foliate medallion, the bottom of which has the rocks rising from waves. This motif is here very clearly and distinctly executed. From the rocks emanate three main stems of lotus flowers, which enclose two phoenixes. The arrangement is exactly the same as on our box. To the left, descending, is the phoenix with flame-like tail and to the right, rising, is the phoenix with the tail split into seven feathers. In the four corners outside the central medallion are smaller phoenixes among flowers and they are arranged in the following way:

Upper left corner: Type E (chrysanthemum)

Lower left corner: Type F

Upper right corner: Type D

Lower right corner: Type G

This arrangement is exactly the same as that found on the table. It is very interesting to find this regular arrangement of the design, which seems to leave nothing to chance. Apparently there were certain very strict rules as to how the design of these specimens intended for imperial use should be executed. It is also evident that the date of these three objects and probably also the workshop are identical. Mr. Low-Beer has, in a recent article¹⁾, suggested that the Sedgwick tray is a later copy, but I can find no reason to believe this. If, however, such should be the case, it must be a more or less exact copy of an early 15th century original.

Concerning the dating of our box, this involves certain problems. At the base it has a six-character carved Hsüan-tê mark filled in with gold (Pl. 6), but under this mark there is faintly visible what seems to be a finely scratched Yung-lo mark. According to Chinese tradition the Yung-lo marks were scratched with a pin, while the Hsüan-tê marks were carved with a knife and filled in with gold. Sir Harry Garner²⁾ has discussed this problem and remarks: "All the Yung-lo marks known

¹⁾ Oriental Art. Vol. X, no. 4.

²⁾ TOCS Vol. 30, p. 37.

to the writer are in a scratched technique. Many of them are on relacquered bases and others have features of sixteenth century calligraphy. It seems to the writer that the makers of these magnificent pieces of early carved lacquer would not have tolerated these miserable little scratches and that they were made by some proud owner at a later period". Sir Harry Garner also quotes the passage from *Chin ao t'ui shih pi chi* which says that "during the Hsüan-tê period the workshops bought up the Yung-lo pieces which were of superior workmanship, erased the Yung-lo mark and added that of Hsüan-tê".

I feel inclined to share the opinion of Sir Harry; it is most unlikely that such wonderful pieces of workmanship as those early Ming lacquers should have been marked in this poor way. And furthermore, why should the Yung-lo marks have been left under the Hsüan-tê marks if the intention had been to fool the emperor and the court? Those thinly scratched marks were extremely easy to remove completely and the workmen would not have risked having their forgeries unveiled, when it could so easily have been avoided. Personally I am of the opinion that *both marks* may very well have been added later.

If for comparison we turn to the ceramic field, we shall find that the phoenix motif is quite common during the 14th century, there are several specimens in the Ardebil collection with this motif¹⁾, but during the Hsüan-tê period the motif seems to have become somewhat more scarce. We also find specimens on which we have the two different types of phoenixes together, the one with the split tail and the one with the flame-like tail²⁾. We also find that the rendering of the flowers on these 14th century specimens are more realistic and more detailed than on later wares and accordingly are more closely related to the flowers on the lacquer objects. The enclosing of the central design by a lobed panel is also quite frequent in 14th century porcelains³⁾, as well as the rather crowded arrangement of the décor with its "horror vacui" feeling. This feature seems to disappear during the Hsüan-tê period. It is most likely that the ornamentation on the lacquers were influenced by the ceramic art because that craft was by far the most important of the applied arts. The date of the lacquer box seems accordingly, by all stylistic evidences, to be not later than the Hsüan-tê period, but it could possibly be as early as Yung-lo. However, there seems to be no special reason why the Hsüan-tê mark should not be correct.

The examination of this important early 15th century lacquer box has given us some interesting characteristics of the design. We have found that the composition follows very strict rules which is also the case on other similar objects. As these lacquers were made by an Imperial workshop, it is not at all astonishing that the workmen had to follow a special pattern. We have also found that the design is built up of several different flowers, but those flowers are limited in number and they can also be found on other specimens dating from the same time. Al-

¹⁾ Pope, John A., *Chinese Porcelains from the Ardebil Shrine*, Washington 1956. Pls. 17, 19, 21 and 22.

²⁾ Pope, op. cit. Pl. 19. Sir Harry Garner: *Oriental Blue-and-White*. London 1954. Pl. 18.

³⁾ Garner op. cit. Pl. 18. Pope, op. cit. Pls. 17 and 18.

though the flowers are mostly quite difficult to distinguish and still more difficult to identify, it is likely that a trained botanist could find out what different species are represented. Here we have only made a first attempt the main purpose of which is to point out that there is, in fact, a great variation of flowers used in the regular floral patterns on the lacquers of the early 15th century. Further studies in this field involving an examination of a large group of lacquers and comparative materials from other fields of Ming art, especially ceramics, will no doubt yield interesting results.

List of Plates.

Pls. 1—6. Lacquer box in the collection of H.M. the King of Sweden.

Pl. 1. The top of the lid.

Pls. 2—4. Details from the side.

Pl. 5. Details from the top of the lid.

Pl. 6. Detail of the mark on the back.

Pl. 7. Lacquer dish in the Royal Scottish Museum, Edinburgh.

Pl. 8. Lacquer box in the Royal Scottish Museum, Edinburgh.



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Pl.



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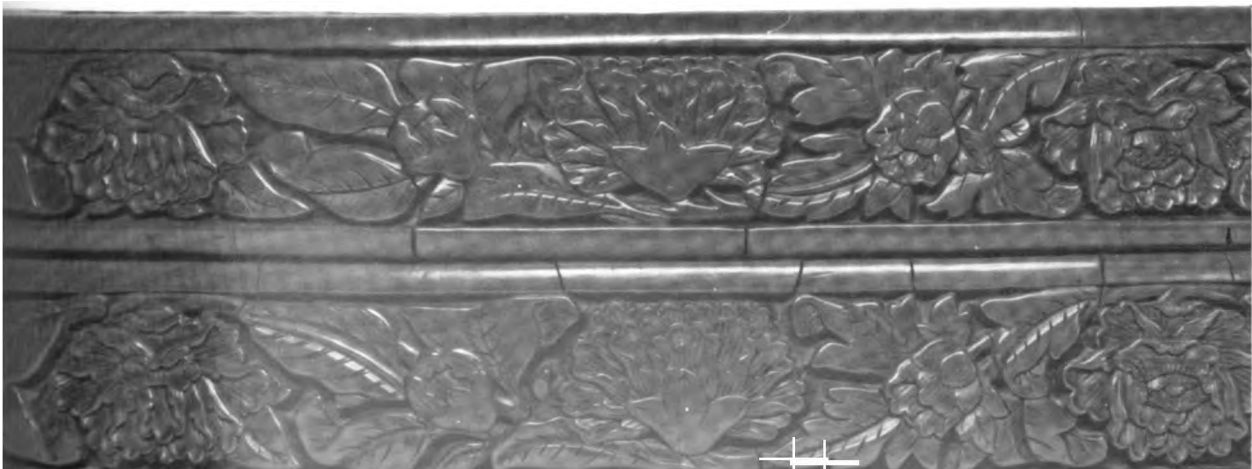


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Fine Arts

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